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Thousands of musicians and music lovers are serving under the colors. Affix a one-cent stamp next to this notice and hand this copy of Musical America to any postal employee. It will then be placed in the hands of our soldiers or sailors at the front.

HADLEY'S "AZORA" WAKENS ADMIRATION IN WORLD PREMIÈRE

Composer Directs Chicago Opera Company in Initial Production of His Work—Latter Based on American Theme and Sung Entirely by American Artists—Score Is Called Valuable Addition to Operatic Literature—Music Found Far Superior to the Drama—Present Composer with Silver Wreath—Fitziu Sings Title Rôle Finely—Middleton and Lamont Share Honors with Prima Donna—Other Events of Week

Bureau of Musical America,
Railway Exchange Building,
Chicago, Dec. 29, 1917

HENRY HADLEY'S opera, "Azora," was given its world première Wednesday night, the composer conducting. Musically, the opera was a gratifying success, a valuable addition to operatic literature; but as a drama, as a spectacle, it was much less satisfactory. Sung entirely by American artists, dealing with an American theme, to a libretto by an American—David Stevens—in the English language, with music by an American composer, the opera is distinctively of this country. The concerted numbers were musical delights; for instance, the Trio in Act. II, "I Offer Her the World," and the Quintet and the final ensemble number in Act. III. The best musical writing in the score was given to *Azora*, and Anna Fitziu rose to the music, singing the melodious lines with fervor and beautiful tone, her higher notes soaring out clear and beautiful. The fire song, "Now Fades in the Opal Sky," and the other soprano aria, "Should Xalca Die," were the high points in the solo writing, and Anna Fitziu made the most of her opportunities with them. The dances in the first act were well performed by Annetta Pelucchi (very scantily clad) and the ballet, and the orchestra accompaniment was a stirring bit of harmonic beauty. Hadley's themes throughout are exquisite, and if the work had more action and a better text it would, with the splendid musical basis given it by the composer, be a great opera.

The Story of "Azora"

The story deals with the love of *Xalca*, a prince of Tlascala, whom the Montezuma Emperor has made general of the Aztec armies, for *Azora*, the daughter of Montezuma. *Azora* has been promised in marriage to *Ramatzin*, who objects to a Tlascalan marrying *Azora*. Montezuma offers *Xalca* any reward he wishes for his victories and *Xalca* chooses *Azora* as his reward. Amazed by the effrontery of the Tlascalan, Montezuma condemns both his daughter and *Xalca* to death. As the knife of the high priest, *Canek*, is about to pierce the hearts of the lovers in the ceremony of sacrifice to *Totek*, a shot rings out, *Canek* falls dead and the priests of Cortez appear. *Papantzin*, sister of Montezuma, has seen in a dream these priests and the cross and the lovers, and she stands by the side of the Spanish priests united under the symbol of the true God. Such is the argument.

The stars of the performance were Anna Fitziu as *Azora*, Arthur Middleton as *Ramatzin* and Forrest Lamont as *Xalca*. It was Middleton's cold that postponed the opera for one week, but all



—Photo by Apeda Studios

EDDY BROWN

Brilliant American Violinist, Who Is Making His Third Tour of America. He Has Established Himself in the Favor of Concert Audiences Throughout the Country. (See Page 6)

traces of it had disappeared and he sang the music with rich, full, round tone, despite the fact that much of it was written too high for his most effective range. His enunciation was a pleasure to hear. Lamont, suffering from a slight cold, sang the rather ungrateful tenor lines well and was absolutely sure of himself. Cyrena Van Gordon made a good deal of the contralto rôle of *Japantzin*, especially in the relation of the dream in Act I. James Goddard had little to do as Montezuma, but did that little well. Frank Preisch disclosed no reason why he should be chosen to create the rôle of *Canek*.

None of the principals, except Anna Fitziu, showed any notable dramatic ability in their rôles. Except Arthur Middleton, none made up his skin like an Indian. They were white men dressed, supposedly, in Aztec costumes, and the illusion of Mexico in the time of Cortez was lost. Four musicians standing on the stage in Indian costume, without make-up, blowing cornets and trombones with sheet music in their lyres, did not add to the Aztec effect. The stage settings were admirable. The orchestra,

under Hadley's direction, performed with more vigor and good solid musical results than at any other opera heard this season.

Critics Admire Score

What the Chicago music critics thought of the opera is in some degree indicated by the following brief résumé of their writings:

Felix Borowski of the *Chicago Herald* felt that there was a great deal that was fine in the score of "Azora." He cited the heroine's air, "Now Fades the Opal Sky" and much else in the second act, the dance music and the love melodies of the opening scene. Other critics were most pleased by Mr. Hadley's quintet in the stirring finale. The composer "believed in melody," so that in stretches of sound the listener might not always be thrilled, but he was scarcely likely to be bored. The orchestra score was admirably put together; the effects "sounded" and many of them were full of pleasure for the ear, if not at all times dramatic.

Mr. Hadley had one of the most remarkable demonstrations of good-will,

NO BAN ON GERMAN MASTERS IN EITHER FRANCE OR ENGLAND

"Werther" Still Popular, but Teuton Operas Are Barred in Paris—Old Composers Appear on Programs as Before War—London Retains Wagner Works and "Three B's" Are Declared "More Popular than Ever"—"Musical America" Correspondents Investigate Conditions in Both Countries—Indignation Over Muck

FRANCE AND ENGLAND are as friendly as ever to the music of the German masters, the names of the classicalists appear on the programs of the two countries quite as often as before the war. Strictly modern composers like Strauss are not represented in the opera and concert halls of either nation, but Wagner is still heard in English. The British soldiers frequently call for Wagner numbers, it is stated. Americans in Paris are reported as bitterly disappointed at what they consider the "snobbery" of New York in eliminating opera in German.

The foregoing information is the result of independent investigation just completed by MUSICAL AMERICA's correspondents in Paris and London. Summed up, the attitude of France and England seems to be: "Continue to use the music of the German masters; keep art neutral." Sebastien Voirol of the Paris Grand Opéra declares: "I believe the artists and musicians of Germany will be the first to repudiate the acts of the Kaiser when peace is signed and belligerents come to their senses."

The Paris and London stories follow:

Muck Episode Stirs Paris

Bureau of Musical America,
27 Avenue Henri Martin,
Paris, Dec. 14, 1917.

NEWS of the action of Dr. Karl Muck, conductor of the Boston Symphony, and the report of his forced resigning created a stir of indignation among Americans here. All unite in saying that no matter what the professional reason of the conductor might be, he should have put all consideration aside at such a crisis and done what was requested. Dr. Muck has placed himself in a category apart and deserves the severest censure. Americans here are astounded that, knowing the consequences of such an unprecedented act, he would have the rashness to stand against the people. To offend one's patriotism is, to put it lightly, a grievous act of indelicacy, and we feel here that, having been guilty of such an act, the gentleman does not longer merit consideration from American audiences and should have no further place with people who have in a great measure given him the high post he holds.

As for discarding German opera from an institution like the Metropolitan, opinions are divided. There are very, very few Americans left here in the music world, and some have lived away from the States so long that almost the only American thing about them is their passport. One of these, a man of mature years, who has spent the greater part of his life studying various forms of art

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NO BAN ON GERMAN MASTERS IN EITHER FRANCE OR ENGLAND

[Continued from page 1]

in European centers, said to me, apropos of discarding German opera:

"I am bitterly disappointed at the attitude New York has assumed, and New York is, after all, representative of the rest of the continent. It seems to me more snobbish than anything else, trying to cater to our Allies by following faithfully in their footsteps. Why do they want to mix up things of art with the war anyway?"

"The French may be pardoned for their stand against the giving of opera when one considers that the only Germans here are in concentration camps. Then, too, Germans are trying to become fixtures on their soil, and have laid waste some of their state. Also the British have suffered from the neighbor who is too near for comfort. But for our vast country to adopt such measures, it is unreasonable and childish, and has carried us back to the Middle Ages. I always boasted that no matter what other peoples would do, politically or artistically, that was their affair, that none of them knew what America in her youth felt, or what her high ideals were. We have claims for broad-mindedness, independence, we have no useless traditions in America to follow, our point of view is different to that of Europe, and now that we should put ourselves on a level with the rest is more than a surprise. Mind you, I am not criticising what our Allies have done. They have a right to manage things as they see fit; they have a right to their own opinion, and we Americans, separated from this Old World by an abyss of water, we that live in a world of our own and are not responsible for the policy of any neighbor or what course he intends to pursue should stand to our convictions. Before doing such a thing our people should have thought long, and I believe the day will come when we Americans will like to erase such a step from the history of music."

There seems to be almost no hostility here against German music or composers, though everyone appears to think it will be a long time before Wagner returns. Nearly every concert shows names of old masters, and audiences make no discrimination between old German and native composers. Almost every week preceding the war at the Grand Opéra we heard Wagner; at the Opéra Comique it was "The Flying Dutchman," "Hansel and Gretel," "Orphée" and even now "Werther" is as popular as ever, though the characters are Teuton, the scenery and costumes are drawn from German prints. Programs have not suffered because certain works have been lifted, for in the immense repertoire of Italian and French operas nothing of a diversion is wanting.

Voirol's Has Faith in Artists

I had a chat with Sebastien Voirol, first secretary to Director Rouché of the Grand, and among other things Mr. Voirol said: "I believe the artists and musicians of Germany will be the first to repudiate the acts of the Kaiser when peace is signed and belligerents come to their senses. Artists are capable of intense feelings, and none of them can remain cold to the horrors and ruthless acts of Germany. We shall have no German opera as long as war lasts, as a matter of course, and we are endeavoring more than ever to encourage young French composers by reading their efforts and accepting operas is good enough to put on after the war. With the disorganized condition of things, with three-fourths of our personnel engaged in military service, mounting something entirely new is almost too great an effort just now."

"In olden days the *raison d'être* of the Grand Opéra was to create operas and bring out singers that belonged only to France, but in our education the broadness necessary to all homes of music has caused us to adopt foreign works. We will always give room to the best in any nation's history of opera, but our own composers will be given first place. In this way we uphold old traditions benefiting ourselves and hurting no one."

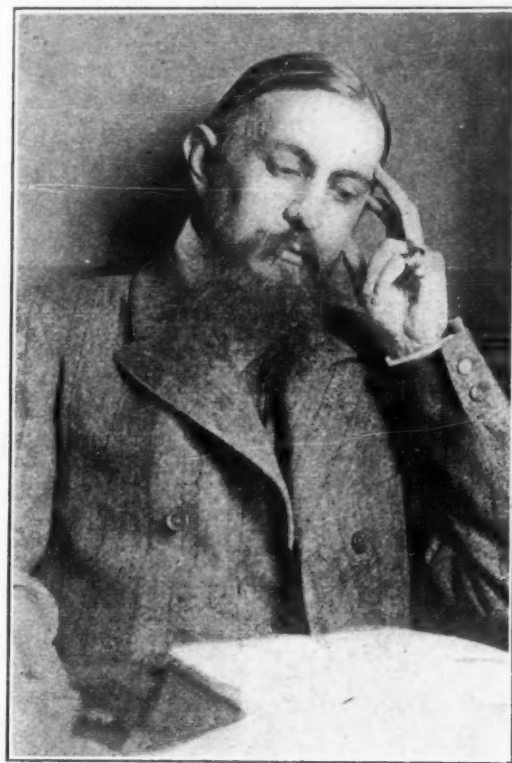
"It is my opinion that war will influence in no way any of the fine arts, not even lightly. Works are being formed now and compositions will be developed by such men as Stravinsky and Debussy, without bearing on the painful times through which we are passing. Things may carry names that suggest the war, and the story of an opera may be de-

scriptive, but the music will show no hallmark. There will doubtless be unimportant compositions by young men now in the trenches, but they will have absolutely no effect on the times nor the history of music."

Gheusi Sees No Hostility

"We were preparing to give 'Le Chevalier de la Rose' by Strauss when war came," remarked Pierri Gheusi, director of the Opéra Comique. "Prior to that time we made no distinction between German opera and others, and as much care was taken with the production of 'Orphée,' 'Hansel and Gretel,' 'Le Vaisseau Fantôme,' as with our own works. I cannot tell how long after peace papers are signed we will put on the operas. Everything will depend on public sentiment."

"There is no bitterness toward the old German music masters, and I believe in our admiration for Handel, Bach, Bee-



Sebastian Voirol of the Paris Grand Opéra. Who Believes in Musical Tolerance

thoven our subconscious mind does not confuse their work with the monstrosities of the war. These composers belong to every country and to all epochs."

"It is my conviction that French composers will henceforth make music that will be more simple, more comprehensive. Modern music went just as far as it could before the war, and as history repeats itself in everything, we will return to former simplicity and unostentation. There will be something etheric, mystic, religious, in strains. During the past year I have had occasion to read several scores of young men who have gained the Prix de Rome, and the trend of thought seems quite different to what it was just before the outbreak of war. The futurist will go on, enough not to let the idea drown entirely, but it will not have great encouragement and will certainly not influence classic works."

"Music was becoming too complicated, too full of passing discord for the average mind to follow. Composers were aping Wagner's ponderosity. No more of that now, and our school will be original and independent. One reason for the change is because the young men have heard comparatively little music at the front, nothing of Wagner, and separated from other composers, they have found themselves and are learning to rely upon their own conceptions. They have to work out their own music problems; there is no big professor about to run to and, once accustomed to self-reliance, their characters will become stronger for composition."

LENORA RAINES.

"Wagner Nights" in London

Bureau of Musical America,
12 Nottingham Place,
London, W., Dec. 10, 1917.

THE attitude in England of musicians and the musical public toward German music is very limitedly hostile, the position might be summed up in the Irishism, "there is none." All of our conductors are English and mostly home-trained, with a few visitors from France and Belgium, facts which leave the selection of programs all the more unbiased. At the Promenade concerts excerpts from Wagner were and are regularly played and the usual "Wagner Night" was given once a week, though the audi-

ences were not as large as formerly; the Beethoven nights held their own and were as popular as ever. The same may be said of the Symphony concerts. When a Wagner number is at the end of a program many of the audience leave before or during its performance.

Strauss, I do not think, would be tolerated for a moment, but Beethoven, Bach, Brahms, Mendelssohn, Schubert, Schumann and Mozart all retain their places in the programs and in the hearts of the public, which they always held. They are the classics of the best loved and most cosmopolitan of the arts, and one which speaks a language known in every land. No program of chamber or orchestral music would be considered complete without one of the three B's, and Mozart is more popular than ever. The remark of a very canny Scot and an inveterate and insatiable concert-goer seems apt: "Use all the best that Germany can give, but do not encourage the modern Hun." One reciter had the temerity to include Richard Strauss, and one pianist to give a program of Wagner only, but the rooms were not full.

At the recent opera season at Drury Lane Sir Thomas Beecham found the Mozart operas his trump cards, while the popularity of the only Wagner work, "Tristan und Isolde," in the repertoire of his company is certainly on the wane. It did well at the Aldwych, but was not a favorite at Drury Lane; and, strange to say, it was the only opera in which the conductor "called a halt" on account of a Zeppelin raid, as recently described in these columns.

Still, we must always remember that Wagner was a revolutionary banished from his native land, and his librettos

hold forth the downfall of the Gods from overrunning lust for power, and the composer would have probably been "against the government" in any country.

Sir Henry Wood's Attitude

Sir Henry Wood shows that he considers Art has no nationality and speaks to all people alike, but he naturally does not carry these sentiments to singing by enemy artists—that would be both suicidal and impossible.

Landon Ronald thinks it such a dangerous subject and one that can so easily be misunderstood that he does not feel justified, as head of the Guildhall School of Music in rushing into print on the subject.

Ethel Robinson, the concert agent says: "Certainly no songs by or in German."

Frank Armstrong, the popular organist and Sunday concert-giver at Aeolian Hall, says that at least twenty per cent of the requests he receives from Tommie are for Wagner numbers.

All items of interest, but which contradict each other. If the music is great it lives and becomes a daily need, but it light it has the stamp of its country and is entirely *tabu*.

Of the sale of German music—the more modern—the publishers interested therein refuse to express themselves. We should not listen to Kreisler's playing, yet his compositions are even now heard everywhere. And the time-honored custom of opening with Mendelssohn's "Elijah" and giving Handel's "Messiah" in the New Year and Bach's "Christmas Oratorio" at Christmas has been adhered to since, as before the war.

HELEN THIMM.

RICHARD ALDRICH IN UNITED STATES ARMY

New York "Times" Music Critic to Serve the Government During the Period of the War

Richard Aldrich, music critic of the New York Times, has been accepted for service in the United States Army and is now at the War College in Washington, where he is preparing for his new duties. His leave of absence from the Times is for the duration of the war.

The exact nature of Mr. Aldrich's assignment has not yet been officially announced. It is understood that he will be identified with the bureau of censorship. William B. Chase, who has been Mr. Aldrich's assistant on the Times, will probably write the leading concert and operatic reviews for that paper during his chief's absence.

Mr. Aldrich was born in Providence, R. I., July 31, 1863. He was graduated from Harvard University and studied music under J. K. Paine. He was music critic of the Providence Journal, subsequently becoming associate critic with H. E. Krehbiel on the New York Tribune. He collaborated with Mr. Krehbiel in the preparation of the "History of the Philharmonic Society."

HADLEY WINS OPERA PRIZE

His Score, "Bianca," Receives the \$1,000 Award in Hinshaw Contest

At a meeting in the home of Mme. Louise Homer on Dec. 28 the winner of the \$1,000 Hinshaw prize opera contest was announced by the judges as Henry Hadley, the noted American composer. His opera, "Bianca," for which Grant Stuart wrote the libretto, was awarded first place. The story of "Bianca" is derived from an Italian comedy by Goldoni called "The Mistress of the Inn." Mr. Stuart was also the librettist of Victor Herbert's opera, "Madeleine."

The judges were Louise Homer, David Bispham, Walter Henry Rothwell, Richard Hageman and Victor Herbert. All of the judges were present when the decision was rendered except Mr. Rothwell, who was directing the Cincinnati Symphony Orchestra.

"Bianca" will be produced either in the spring or in the fall by the Society of American Singers, Inc. It will be recalled that William Wade Hinshaw, the American baritone, last year announced a prize for the best opera without chorus and with small orchestra written by an American.

Initial Hearing of Farwell-Mackaye "Evergreen Tree" at Private Concert

"The Evergreen Tree," a Christmas community masque devised and written by Percy Mackaye with music composed by Arthur Farwell, was given a private hearing before the Manuscript Society on the evening of Dec. 27 at the Mac-

Dowell Gallery, New York. Mr. Mackaye read the masque and the music was presented by the Singers' Clubs of Brooklyn, conducted by Frank Von Neer. Mr. Mackaye explained that the masque had been indorsed by the community movement leaders, Army and Navy music organizations and would have been presented by ninety bodies had the music been ready in time.

MAX ROSEN ARRIVES

Young Violinist Returns to Native Land After Five Years' Absence

Arriving in New York from Christiania on the day after Christmas, Max Rosen, the newest young violin genius to come from the studio of Professor Auer, is making his first visit to his native land since his departure for Europe five years ago.

In that period this boy, who is now only seventeen years old and who went to Europe as a student, has become one of the distinguished violinists of the present day.

His American début, which will take place with the New York Philharmonic Orchestra at Carnegie Hall on Saturday evening, Jan. 12, will be notable for the fact that an absolute exception is made to the general rules of having a soloist play but once on the program. Mr. Rosen is being accorded the distinction of not only playing the Goldmark Concerto with orchestra, but will also be heard in a group of pieces for violin and piano, with Richard Epstein at the piano.

Frederick Jacobi, Composer, Enlists in United States Army Band

Frederick Jacobi, the young American composer, during the season of 1916-1917 one of the assistant conductors at the Metropolitan Opera House, has enlisted in the band of the Eighth Infantry, California. Mr. Jacobi's Suite, "California," was recently produced successfully by Alfred Hertz at a concert of the San Francisco Symphony Orchestra. He is now at Camp Fremont, Menes Park, Cal., where he is learning saxophone and clarinet.

Wagner's Widow Celebrates Eightieth Birthday Alone in a Cold House

A special cable dispatch to the New York Sun from the London Times, dated Dec. 27, Rotterdam, reports that Richard Wagner's widow, celebrating her eightieth birthday on Christmas, requested her friends to refrain from paying her visits of congratulation at Wahnfried, Bayreuth, as there was no coal to warm the house.

Bar Dr. Muck from Camp Devens

BOSTON, Dec. 29.—Dr. Karl Muck, conductor of the Boston Symphony Orchestra, has been barred from Camp Devens, Ayer, Mass. The orchestra will appear there without him as director.

SHOPS BECOME SINGING CLUBS

Inspiration of Mass Singing Extended to Great Department Stores—Officials Describe Beneficial Effects of Song—Music a Necessity of Daily Life



Employees of James McCreery's Gather for Their Morning Sing

By MAY STANLEY

DO you remember the "best seller" of a few years ago? The department store tale of the white-cheeked, hollow-eyed clerks who fainted in their places during the Christmas rush? And have you stopped to realize how the tragic Then of a few years ago has become the kindly Now of to-day? The fact was emphasized for me one morning this week when, just at the opening hour, I chanced to enter a big department store.

"My country, 'tis of thee"—the sound of hundreds of happy, young voices swelling out in song was an unusual thing to greet the ear. So was the sight of hundreds of employees, massed together in the aisles and singing to the accompaniment of a phonograph. "America" finished, the phonograph began the "Star-Spangled Banner" and the huge chorus took up the song. Then the big doors of James McCreery and Company opened; employees went back to their counters and the day's business began.

I sought out an official of the store and asked about the singing. How long had they been following the custom? When and how did it begin?

"About a week ago," was his answer. "A few of the girl employees gathered around the phonograph one morning before the store opened and started singing patriotic songs. Others joined them the following morning. Now we have one of the largest singing clubs in the city. Every employee gathers in the main aisle each morning, ten minutes before opening time, and we sing the 'Star-Spangled Banner' and 'America.'"

"Do you know," he added, "we have no more late-comers and no lounging about the cloak rooms. Every one wants to sing."

William G. Timothy, general manager and vice-president of McCreery's, assisted by R. F. Gamble, conducts the

ten-minute sing. Already the voices have been grouped for part-singing. At the present time the accompaniments are provided by two large phonographs, but an orchestra is being organized among the employees and will make its debut at the morning sings. Several voices of fine quality have been discovered among the singers, and the management intends to make opportunity for these voices to be developed.

I suggested that if self-expression had been frowned on in that particular business house, the spontaneous singing might not have developed.

"We believe," said Mr. Gamble, "that singing is the one form of self-expression that all people share in common. The demonstration we have had has made this a certainty in our minds, and we intend to develop and encourage it in so far as we can. We have found that people take up their work in a much happier frame of mind after ten minutes of singing together, so the benefits are by no means one-sided. The effect of singing patriotic songs together will, I am sure, be a factor in inculcating patriotism of the better kind."

The universal desire to "come together and sing" has been recognized for some time at the John Wanamaker store—that establishment which is unique among business houses of its kind in encouragement of all forms of musical activities. Each morning the employees gather about the great rotundas in both buildings and sing patriotic songs to organ accompaniment. "America" and the "Star-Spangled Banner" are not empty names to Wanamaker employees, who have been singing them each morning for the last two years. In the evening the different choruses of the store appear for half an hour before closing time—at this season of the year they sing Christmas carols. I passed along a floor in the building one day last week while a chorus was singing the "Adeste Fidelis." Voice after voice took it up in a soft undertone and hummed the

beautiful old carol—shoppers and store employees alike. It seemed another demonstration of music serving its ancient purpose, binding the world into new bonds of brotherhood and understanding. I think that parcels wrapped and purchases made in that spirit must have contained a very large measure of Christmas good will.

Community singing as it is carried on in the Wanamaker establishment has an ardent advocate in John Logan, assistant manager, to whose encouragement is due much of the success which has attended the singing activities at Wanamaker's. It is under Mr. Logan's supervision that the employees gather each morning for the five-minute sing which precedes the day's duties, and he has gathered and had printed a collection of patriotic songs and hymns under the title of "Morning Songs," which is admirably suited for the mass singing.

I asked Alexander Russell, whose name has been identified for years with the development of music at the Wanamaker establishment, what results he had observed from the general singing in the store.

"One of the direct benefits is the opportunity for self-expression it gives everyone who takes part in it," was his answer. "I think that many musicians make a serious mistake in judging community singing as they would judge a professional performance. It should not be viewed along these lines. Anyone who says that there should be no community singing because a community chorus may not attain professional standards, might with quite as much reason say that John Smith should not talk because he is not an orator. A community chorus may or may not come up to certain recognized musical standards. That, I believe, is beside the point. If the community chorus gives opportunity for individual expression and builds in those who participate a keener appreciation of the beautiful things of life it amply justifies its existence."

"Large choruses, to attain a desirable degree of proficiency, should be permanent for a number of years," said Mr. Russell. "This condition does not prevail in the shifting personnel of a department store or the average business house with large groups of employees. Also, to obtain the best results a chorus should be trained with a definite event in mind. So, the person who attempts to direct mass singing should aim to do some good work with the many rather than a great deal of good work with the few. Mass singing in all its forms will serve its purpose if it affords a channel for self-expression to large groups of people. It does not serve its purpose when it turns aside to follow traditional paths and attempts to present the programs essayed by professional choruses."

The great organ in the Wanamaker Auditorium is described by Mr. Russell as "the grandfather of all the Wanamaker music." And it has a lusty family, for the celebrated Auditorium concerts are only one feature of the musical enterprises of the establishment. Mr. Russell and his assistants have trained a chorus of colored employees in the interpretation of Negro folk-songs and there are several other choruses that appear from time to time in the Auditorium and for special numbers in the rotunda of the buildings during Christmas and Easter week. There is a boys' military band and, incidentally, military training for all boys in the establishment, so that the hundreds of young men who may be called to the colors from Wanamaker's will never find themselves in the "awkward squad." Going farther afield, there are instructors in French, Italian and Spanish for any Wanamaker employee who wishes to become proficient in these languages, and there is a school in the store where all boys and girls under a certain age may complete their grade school education as a part of the "day's work," for which their salaries are paid.

Caruso a Blithe "Duke" in First "Rigoletto" of Season

Famous Tenor in Fine Voice and High Spirits—Frieda Hempel's "Gilda" Wins Her Glory—Sophie Braslau Sings "Maddalena" for First Time with Company, Earning Esteem—"Bohème" Supplants "Haensel" at Christmas Matinée—McCormack Reappears as "Rodolfo" and May Peterson Makes Excellent Début in Rôle of "Mimi"—"Samson," "Daughter of the Regiment," "Faust," "Francesca," "Boris" Are Other Repetitions of Week

A MATINEE audience that filled every seat and practically every bit of standing room at the Metropolitan defied the bitter cold of Saturday afternoon, Dec. 29, to hear Caruso in "Rigoletto," the opera in which he made his American début fifteen years ago.

It was the first presentation of "Rigoletto" this season, and Caruso admirers had reason to congratulate themselves on hearing him again as the Duke, for the holiday season had apparently put him in the best of voice and spirits. The applause after the "Donna E Mobile" was so great that it brought the action to a stop for several minutes. For Frieda Hempel, also, it was an afternoon of success, for her singing of the hapless Gilda's rôle was altogether delightful. For the first time at the Metropolitan, Sophie Braslau sang the rôle of Maddalena, and was most convincing in the tavern scene. De Luca in the title rôle met the dramatic requirements of the third act in magnificent fashion and was equally satisfying from a vocal standpoint. Mardones as Sparafucile proved himself another of the pleasing newcomers that the season has brought to the Metropolitan, and Giulio Rossi was a capable Monterone.

"Rigoletto" was given under the leadership of Roberto Moranzoni, and his reading evoked decided approval from the audience. The holiday season made the sprinkling of uniforms more generous than usual, and the khaki and blue of the army and navy, together with the preponderance of knitting women, gave a decidedly war-like note to the afternoon's performance. (M. S.)

The Christmas Matinée

The Christmas matinée offered a departure from the custom of many years' standing. Instead of "Haensel and Gretel," which used to delight the chil-

dren, Manager Gatti-Casazza brought forth "La Bohème," with John McCormack making his second appearance. May Peterson made her début as Mimi on this occasion, and acquitted herself with high credit. There were grace and charm in her delivery of the ingratiating music. Mr. McCormack seemed more at home in his operatic clothes and he gave his hearers an exhibition of vocal artistry that they will long remember with pleasure. Others in the cast have been heard repeatedly. A genial holiday spirit prevailed on both sides of the curtain.

Other Operas of Week

Saint-Saëns's "Samson and Delilah" was sung on the evening of Dec. 24 with Mme. Homer as Delilah, Caruso as Samson, and the rest of the cast the same as the former performance except that Amato sang the High Priest in place of Clarence Whitehill. Mme. Homer repeated the excellent impression she made formerly in this part.

Owing to the indisposition of Mme. Farrar, Donizetti's "The Daughter of the Regiment" was repeated on the evening of Dec. 26, with Mme. Hempel and Messrs. Carpi and Scotti in the principal rôles.

"Faust" was sung on Dec. 27 with the same cast as before with the exception of Mme. Alda, who replaced Mme. Farrar as Marguerite, and Lila Robeson as Martha in place of Mme. Howard. Mme. Alda sang the part on New Year's Day 1909, but had not been heard in it since. She made an excellent impression.

On Dec. 28 "Francesca da Rimini" was given with the usual cast, Mme. Alda giving a fine performance in spite of having sung the Gounod opera the night before.

"Boris Godounoff" was given on the evening of Dec. 29 with Didur, Mme. Homer and Paul Althouse in the principal rôles.

tion of the glorious "Why Do the Nations" was one of the most brilliant offerings of the evening, his singing of "Who May Abide" was likewise most convincing. Mr. Scott's voice seems to grow more beautiful even as it gains power. The aria, "I Know That My Redeemer Liveth," fittingly conveyed the purity and clarity of tone found in the soprano voice of Elsa Lyons Cook. Particularly impressive was her coloratura work in "Rejoice Greatly," revealing a well-balanced quality of tone and fine musicianship. Mabel Addison acceptably filled the place of Christine Miller, who was unable to appear as the contralto soloist on account of illness. While her voice is sweet in quality, it lacks a certain force and poise which only comes from long experience with these great works. The attacks and tempos of the ensemble, especially in the "Hallelujah" chorus, were all that could be desired.

ADA TURNER KURTZ.

DUNCAN DANCERS IN RECITAL

Young Disciples of Isadora Duncan Appear on Carnegie Hall Stage

One must admit that the performances of Isadora Duncan's school are exerting an ever-increasing attraction. And such a phenomenon is very comprehensible, inasmuch as Friday night's performance of the Duncan school represented a marked improvement in more than one respect over former occasions. Also the Carnegie Hall stage offered a more fitting frame. Furthermore, the six young classical dance priestesses who vied in portraying scenes from Gluck's "Iphigenia in Aulis" seem to be entering into the soul of their task with ever increasing facility and gracefulness.

George Barrère conducted the Little Symphony Orchestra with circumspec-

tion and finish and again enchanted his hearers with a flute solo of "The Dance of the Blessed Spirit" from Gluck's "Orpheus," played as only this master flautist can. The second part of the program comprised waltzes and other Schubert numbers, a number for orchestra from Grétry's "Céphale et Procris" and concluded with an ensemble, the "Marche Lorraine" of Ganne. O. P. J.

LIDA SCHIRMER'S RECITALS

Soprano Commands Marked Esteem in Seattle Programs

Lida Schirmer, the American soprano, who joined the faculty of the music department of the University of Washington this fall, has been winning warm favor in a number of recitals in Seattle recently. Her recital at Meany Hall on Dec. 5 was a decided success. She sang the "Vissi d'Arte" aria from "Tosca," "Un Bel Di" from "Butterfly" and songs by Whelpley, Woodman, Rummel, Fisher, Salter, Gilbert and Burleigh with artistic interpretation and sterling vocal quality. She was ably assisted by Irving M. Glen, baritone, and Etha Cook, accompanist.

On Dec. 14 she gave a program for the Women's University Club, where she sang a similar list of works and songs by Fourdrain, Alin, Kriens, Godard, d'Ambrosio, Kramer, Glen and Barbirolli. She was soloist on Sunday, Dec. 23, with the Philharmonic Symphony Orchestra and in January gives her third recital at the Sunset Club.

The Strand Symphony Orchestra, under the direction of Oscar Spireseu, gave at its daily concerts during the week of Dec. 30 a program consisting of Herbert's "American Fantasy," a movement from one of Tchaikovsky's string quartets, "Intermezzo" from "The Jewels of the Madonna," a Fantasy from "Tosca" and the "Ride of the Valkyries."

TEACHER WINS HERO MEDAL

Bernard Rubin of New York Earns Recognition for Rescuing Girl

Bernard Rubin, a piano teacher of New York, has received a letter from the Carnegie Hero Fund Commission at Pittsburgh, Pa., and signed by its manager, F. M. Wilmot, notifying him that he has been awarded a bronze medal for an act of bravery he performed during the summer of 1916 at Belmar, N. J.

Rubin was sojourning at Belmar during the month of August and on the 19th of that month he took a dip in the surf. Among the bathers was Sadie J. Weiser, now Mrs. Sadie Jacobs. The young woman went out a little too far and was being swept to sea when Rubin, attracted by the cries of the crowd on the beach, swam to her rescue. He kept her afloat until the arrival of life guards in a boat, and rescuer and rescued were taken ashore. Rubin is also credited with bringing safely to shore three young men who had been seized with cramps while out beyond the breakers. Two of the latter rescues were made on the same day that Mrs. Jacobs was saved from the sea, while the other one occurred early in September of that year.

R. W. Jones Engaged as Tenor Soloist of First Baptist Church of Hartford

HARTFORD, CONN., Dec. 22.—Robert Wynne Jones, tenor, has been secured as soloist at the First Baptist Church beginning the first Sunday in January. Mr. Jones is a pupil of Edith M. Aab, the well-known contralto, and has appeared successfully with her in several concerts recently. He succeeds Maurice F. Wallen, who left recently to take up Y. M. C. A. work in one of the cantonments in the South. Prior to his coming to Hartford Mr. Jones was soloist at the North Congregational Church of Middletown.

"HAPPY NEW YEAR!"



Photo by Bain News Service

Holiday Greeting of John McCormack and William Guard

THE camera man "caught" William Guard, publicity director of the Metropolitan Opera Company, and John McCormack, the Irish tenor, one day recently at the entrance of the Metropolitan Company's offices, while the former was wishing the singer "good luck" on his \$100,000 Red Cross campaign and exchanging with him the greetings of the season.

PRESENT "MESSIAH" IN PHILADELPHIA

Choral Society Sings Oratorio—Has Aid of Several Noted Soloists

Bureau of Musical America,
10 South Eighteenth Street,
Philadelphia, Dec. 31, 1917.

THE Philadelphia Choral Society gave an excellent presentation of Handel's "Messiah" in the Academy of Music last Friday evening, under the leadership of Henry Gordon Thunder. The enthusiasm with which this dignified religious work was received by the large audience is a substantial verification of the public attitude toward oratorio at this particular time of the year. In the rounding out of twenty-one years of effort upon the part of the Choral Society to develop a keener and more intelligent love of oratorios, there has never been a greater need for the message sung nor a deeper spiritual response from the hearts of those present.

Arthur Hackett, the Boston tenor, was heard with splendid effect giving a most artistic interpretation of the opening, "Comfort Ye," followed by the technically difficult aria, "Every Valley," sung with admirable fluency, although Mr. Hackett appeared slightly ill at ease until he reached the beautiful "Thou Shalt Break Them," which he delivered with more poise and authority.

The bass solos were capably handled by Henri Scott, whose dramatic concep-

MUSIC DOMINANT FEATURE OF FIRST WAR CHRISTMAS

Celebration Centers About Men in Service—Colored Troops from Camp Upton Take Part in Program About Tree of Light—Choir Singers Visit Soldiers' and Sailors' Clubs—Community Chorus Adds Evening of Carol Singing to Musical Observation of Yuletide

THE spirit of America's first war Christmas was reflected last week in the churches, where patriotic songs mingled with the Christmas carols and stately oratorio, and in the chorus singing about the "Tree of Light," where the men in khaki were almost as much in evidence as those in civilian garb. In music as in every other feature of the Yuletide celebration this year, it was a "soldiers' and sailors' Christmas."

New York's celebration took many forms, chief among which was, as in former years, the carol singing about the "Tree of Light," a three days' musical program being given about the great tree set up in Madison Square.

Promptly at five o'clock on Christmas Eve a bugle call rang across the square and the tall fir tree in the center of the square burst into a dazzling bloom of light in response to the touch of a button somewhere behind the tree. This year it was a sailor who had the honor of lighting up the annual Christmas gift to Father Knickerbocker and his family. *Oskanonton*, the Mohawk Indian, who has for the past three years performed the ceremony of opening the

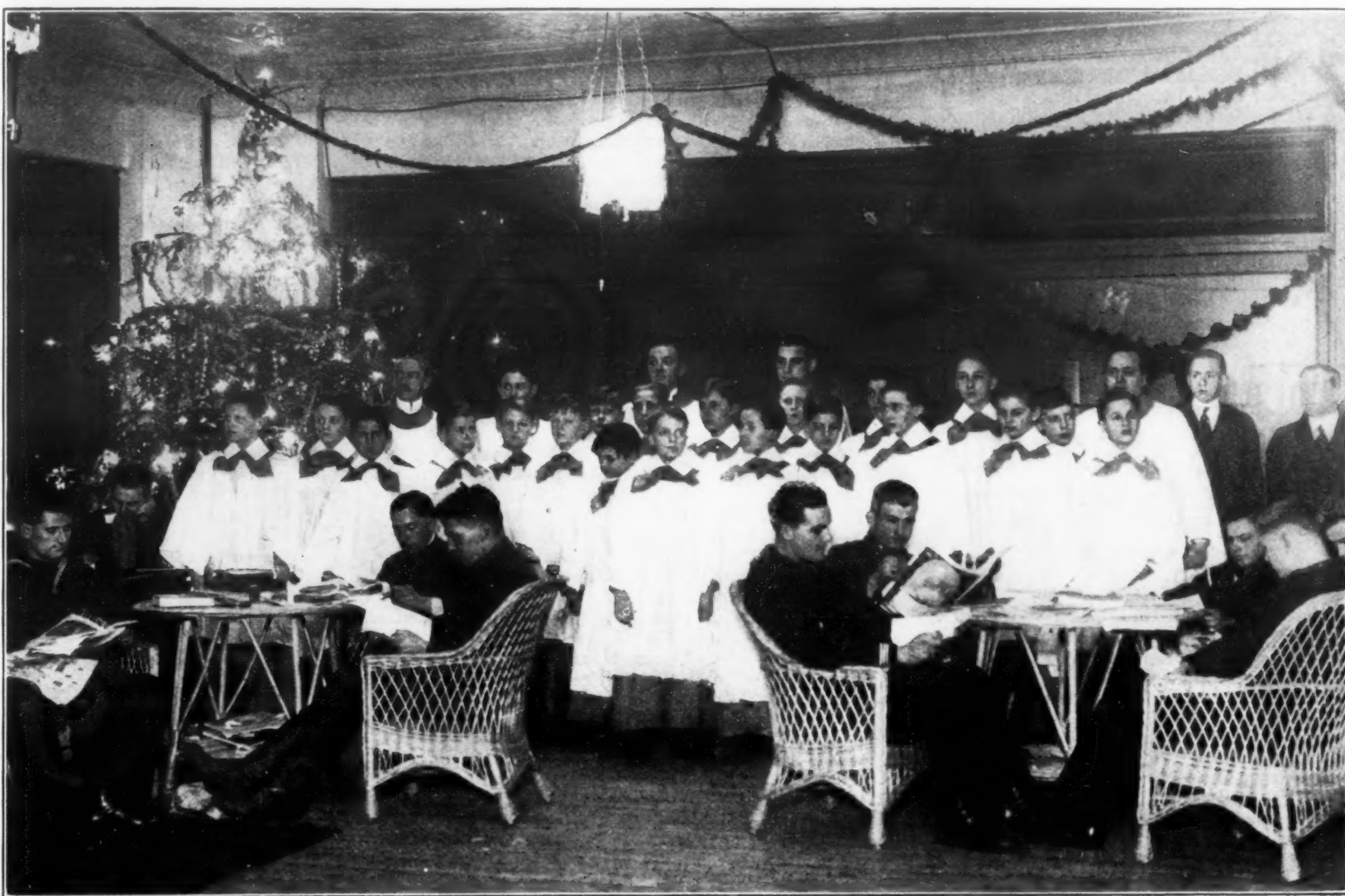


Photo Underwood & Underwood

All Angels' Choir Ushered in Christmas Eve by Going from One Service Club to Another, Singing a Program of Old Time Carols

Christmas program around the "Tree of Light," chanted his tribal "Call to Conference" and then the waiting crowd

shifted their bundles and started to sing the "Adeste Fidelis" with the New York Oratorio Society, that led for an hour the singing of Christmas carols. "God Rest You, Merry Gentlemen," "Holy Night" and "It Came Upon the Midnight Clear" were followed by the "Star-Spangled Banner," sung in a way that made one realize how close to the hearts of its people the starry flag has come since it has taken its rightful place in the fight for liberty.

In the evening a huge crowd gathered again about the tree, where, led by Gustave d'Aquin's band, instead of the four buglers, they sang carols, hymns and patriotic songs.

Program by Colored People

On Christmas Day, when the tree again burst into bloom at five o'clock, Madison Square echoed to the strains of negro melody. For the first time in New York the colored people of the city took charge of a musical program about the tree. A detachment of colored troops from Camp Upton, under the command of Colonel Frederick Moss, furnished the military note. The colored troops, under the leadership of Harry Barnhart, sang their own regimental song, "See It Through," "Over There" and a number of other songs of the camp. Three hundred children came from Lincoln House Settlement and their shrill treble was raised in the "Star-Spangled Banner," followed by "I Couldn't Hear Nobody Prayin'" and "Let Us Cheer the Weary Travelers." Mme. Hackney conducted the Harlem Chorus, which sang with the children.

As a tribute to the late Dr. H. B. Frissell, principal of Hampton Institute, a group of students came on from the Virginia school to sing some of Dr. Frissell's favorite songs. "My Lord, What a Morning" and "Four and Twenty Elders" were the numbers chosen and which the gathering listened to with interest. The choral numbers, in which everyone joined, were conducted by Harry Barnhart, assisted by St. Cyprian's Choir, Mrs. Elizabeth Lognan, director. Harry Burleigh was represented on the program by a group of his Negro Spirituals. The singing of "Old Kentucky Home" and other songs of the South made the big crowd kin in the joy of community singing.

On Wednesday evening the New York Community Chorus took charge of the program, and for two hours, under the leadership of Harry Barnhart, they sang patriotic songs, carols and songs of the army camps. A big crowd gathered, in spite of the fact that the frosty air

made an outdoor concert rather an achievement, and joined heartily in the singing. Fred Watson, accompanist of the chorus, used one of the "tabloid" organs which songs leaders in the army and navy camps have utilized as a substitute for other musical instruments, and to its music and under Mr. Barnhart's baton chorus and crowd joined in the "Star-Spangled Banner," "Old Black Joe," "March, March," "There's a Long, Long Trail" and Christmas carols.

Music for Children's Carnival

Almost as picturesque as the scenes about the "Tree of Light" was the setting which the big Christmas carnival at the Grand Central Palace gave the musicians who took part in that bit of Christmas cheer. A full week's carnival was held, with Christmas gifts for every boy and girl whose daddy is serving with the colors. The musical programs were given each evening and included the singing of Christmas carols by the choirs of Old Trinity, Grace Church, St. Patrick's, the Paulist Fathers, St. James', St. Thomas', a community chorus from St. George's, and 200 singers from the Music Settlement for Colored People.

The Music School Settlement, 55 East Third Street, held a two-days' Christmas celebration, beginning on Friday evening, Dec. 21, with a program by the Senior Orchestra, under the leadership of Arthur Farwell. The orchestra gave the Corelli Praeludium and Gavotte, the Tchaikowsky *Andante Cantabile* from String Quartet and the Gluck Overture to "Iphigenia in Aulis." Dora Gibson, the English soprano, contributed a delightful group of songs, including Russian folk-songs arranged by Kurt Schindler, and the "O mer ouvre toi," Delibes. Incidentally, Miss Gibson expressed her admiration and delight in the fine work which is being accomplished at the Music School Settlement. The closing number of the program was a pantomime portrayal of the Oscar Wilde poem, "The Selfish Giant," with incidental music by Liza Lehmann. Alfred E. Henderson read the poem, and the music was played by Louise Ehrenberg, with Agda Granberg as pantomimist. On Saturday afternoon, Dec. 22, the children of the Music School Settlement had a program of chorus singing and folk-songs, and on Saturday evening the program included the appearance of the Junior Orchestra, that played the first movement of Haydn's Second Symphony and a dancing pageant, "The Spirit of Christmas," in which fifteen children of the school took part.

[Continued on page 6]



Photo Underwood & Underwood

Great Crowds Gathered About the Tree of Light in Madison Square and Sang Carols on Three Evenings of Christmas Week

MUSIC DOMINANT FEATURE OF FIRST WAR CHRISTMAS

[Continued from page 5]

The annual Christmas Eve service, the "Feast of Lights," took place at the Chapel of the Intercession, Broadway and 155th Street, on Monday afternoon, Dec. 24. A quartet of trumpeters played carols from the top of the tower for half an hour, after which hundreds of lanterns were distributed to the waiting children. The procession of lights was then formed and journeyed to the grave of Clement Moore, author of "The Night Before Christmas," where carols were sung and wreaths placed on the grave. The procession then wended its way to the grave of Alfred Tennyson Dickens,

son of Charles Dickens, where there was more carol singing. The children of the Church of the Ascension, Fifth Avenue and Tenth Street, had an hour of carol singing on Christmas Eve before the houses of Greenwich Village folk, stopping to sing—in accordance with "village" custom—before all houses where there were lighted candles in the windows. The choirs of both the Church of the Ascension and of the Old First Presbyterian Church gave the "Messiah" on Christmas Sunday as their contribution to the musical fare of Yuletide.

All Angels' Choir ushered in Christmas at the Soldiers' and Sailors' Club by making the rounds of the clubs on

Christmas Eve and singing carols for the men in service.

Mule carts carried the "waits" who sang their carols on Christmas morning for the resident colony of artists and musicians at Forest Hills, L. I. Also, there were toys and candies aboard the carts for the children of the village. The program given included old English carols and French Noëls and was prepared under the direction of Mrs. C. H. Schmell of Forest Hills. Even in the jails there was no lack of Christmas music, as the eighteen civil prisoners in the Ludlow Street Jail formed themselves into a musical organization under the leadership of a violinist, a former

member of one of the New York orchestras, and sang "Adeste Fidelis," "Hail Night" and the "Star-Spangled Banner" to organ accompaniment by their leader.

The post-Christmas events included Christmas Carol Festival, given on Thursday, Dec. 27, by the New Singing Society at Washington Irving High School. A pageant of Christmas carols entitled "The Steps of Gold," was to have been given by a group of young women on Bryant Park Plaza of the New York Public Library on Sunday evening, Dec. 30, under the direction of the New York War Camp Community Service, but was postponed on account of inclement weather. MAY STANLEY.

HADLEY'S "AZORA" WAKENS ADMIRATION IN WORLD PREMIERE

[Continued from page 1]

wrote Karleton Hackett in the Chicago Post, that the Auditorium has witnessed in years. There was applause after the first act, still more after the second, for the artists as for Mr. Hadley and others, and when the final curtain fell they gave him the greatest cheer of all. It was a pleasure to this critic to note also "some admixture of patriotic enthusiasm for American art as expressed in an American opera, written by an American and sung by an American cast." Of the opera's orchestral splendors, Mr. Hackett felt that too much had been made at the expense of the voices.

"Azora" was, on the contrary, "full of atmosphere," to another writer, in the Daily News; a work of local color, both as to its original thematic material and its scoring.

Mr. Hadley was presented with a silver wreath at the premiere of his work.

Stracciari as "Scarpia"

Riccardo Stracciari appeared as Scarpia for the first time Saturday afternoon in "Tosca." Vocally, his was the best presentation of the part heard here in years. The cantabile was delivered with opulent, beautiful tone, and the whole vocal part of his work was marked by the same tonal richness. Dramatically, he was eclipsed both by George Baklanoff and Scotti, the two baritones, whose impersonations of the rôle are best known to Chicago. In his singing he seemed to care more for tonal beauty than dramatic feeling, and his Scarpia was too gentle, too idealized, to satisfy the conception of Scarpia called for by the argument. There were moments of great dramatic power in his delineation of the rôle, as when he approached Tosca in the second act, crying rapturously "Tosca, finalmente mia," but the greater part of his work was too refined a presentation of the ruler of Rome.

Anna Fittzu, whose Tosca has been heard here before this season, is now fully at home in the rôle and imbues it with convincing realism and dramatic power. She sang it exquisitely, besides being, to the eye, the loveliest Tosca in the writer's memory. Giulio Crimi as Cavaradossi was not as good as in his first performance of the part this season. He did some weird things with his voice, which has naturally a luscious quality, but is not always under smooth control. Vittorio Trevisan's delicious impersonation of the Sacristan and Constantin Nicolay's fine Angelotti deserve special mention.

A Double Bill

Saturday night a double bill was given, "Cavalleria Rusticana" and "I Pagliacci" being mounted at popular prices. Mabel Preston Hall as Santuzza disclosed a first-class dramatic soprano voice, but she seemed to lack confidence in herself and failed to project her personality over the footlights. Juan Nadal was a fair Turiddu, singing the "Siciliana" with sustained beauty of tone and phrasing. Rodolfo Fornari was, dramatically, a good Alfio; vocally he was below par. Jeska Swartz sang the part of Lola well.

Forrest Lamont and Louis Kreidler were excellent as Canio and Tonio respectively in "I Pagliacci." Lamont had to repeat the "Lament," his stirring singing creating a furor of enthusiasm among the gallery gods. Kreidler's singing of the Prologue was a splendid piece of work, in the traditional concert style, and evoked an answering thunder of applause. Marguerite Buckler, as Nedda,

sang the "Bird Song" well, although the quality of her voice was not particularly pleasing.

On Monday night Meyerbeer's most melodious opera, "Dinorah," was sung for the fourth time. Amelita Galli-Curci, despite her stand against encores, repeated the cadenzas of the "Shadow Song" in front of the curtain after many, many recalls, and Carolina Lazzari, as in every performance, was forced by the audience to repeat her beautifully sung air, "Fanciulle, che il core." Margery Maxwell and Carolina Lazzari had to repeat their exquisite "Duet of the Goatherds." This opera will be used by Mme. Galli-Curci as the vehicle for her New York debut.

Vix as "Marguerite"

Tuesday night Genevieve Vix appeared for the first time as Marguerite, with Lucien Muratore as Faust. The fourth Marguerite heard here this season, she was more convincing dramatically but inferior vocally to the other three. She made Marguerite really an unsophisticated girl, and if she had sung the entire rôle as well as the "Jewel Song" she would easily have been acclaimed the best Marguerite of the season both vocally and dramatically. Hector Dufranne, appearing as Valentine for the first time this season, sang and acted his part with artistry. Muratore was again superb in his singing and acting as Faust. George Baklanoff's soot-colored Mephistopheles was still interesting, still powerful, and strikingly different from every other interpretation of the rôle. Jeska Swartz sang Siebel's part beautifully, and Louise Berat was, as before, the best of the Marthas. Marcel Charlier conducted.

"Traviata" was repeated Thursday evening, with Galli-Curci, Stracciari and Juan Nadal in the rôles of Violetta, the

elder Germont and Alfredo respectively. "Romeo and Juliet" was scheduled, but Muratore had just enough of a cold to prevent him from singing, so Verdi's melodious opera was substituted. Mme. Galli-Curci was in her best voice, and Stracciari gave again his impressive, beautifully sung version of Alfredo's father. FARNSWORTH WRIGHT.

GALA METROPOLITAN CONCERT

Program of Unusual Interest Presented by Ten Soloists

With nine singers from its own roster and a pianist from outside, the Metropolitan Sunday night concert on Dec. 30 was a most interesting one. The program was divided into two parts, the first half consisting of solo numbers and the second of concerted excerpts from various operas. Under the direction of Richard Hageman, the orchestra began the program with Rossini's "William Tell" Overture, following which Fernando Carpi sang an aria from the last act of "Tosca," Miss Braslau an aria from Verdi's "Masked Ball," Morgan Kingston offered "Ah si, Ben Mio" from "Trovaatore," Mme. Garrison the aria from the first act of "Lucia," Mr. Mar-dones "La Calunnia" from "Il Barbiere," Miss Muzio the "Suicidio" from "Giocconda" and finally Victoria Boshko played Grieg's A Minor Concerto for Piano. In the second half numbers were sung from "Contes d'Hoffmann," "Aida," "Rigoletto," "Carmen," "Bo-hème," "Trovaatore" and "Lucia" by the aforementioned singers and Helene Kanders.

The work of the singers was excellent in every respect and Mr. Hageman conducted with his wonted authority and art. Miss Boshko's playing of the con-

certo was interesting. Her technique is facile and in the slow movement especially she exhibited a very beautiful tone. J. A. H.

Farrar Engaged by Newark Music Festival Association

NEWARK, N. J., Dec. 29.—The Newark Music Festival Association has announced the engagement of Geraldine Farrar for the next series of concerts. The chorus of the Festival Association gave a concert at the City Hall last night, singing a number of carols and other appropriate songs. May Korb, soprano, gave several solos. P. G.

Orina Brenner Sings for Soldiers

Orina Brenner, Brooklyn soprano, gave an enjoyable concert for 100 men at the Naval Reserve Base, Bensonhurst, L. I., on Christmas night. The men were those who were not given furlough over Christmas and the entertainment was arranged for them by the Y. M. C. A.

Harold Henry's recital on Jan. 14 for the Lake View Musical Club will be his fifth concert appearance in Chicago within a few days over nine weeks, the others being as follows: Nov. 9 and 10, soloist with Chicago Symphony Orchestra; Nov. 22, recital, Orchestra Hall, and Dec. 30, soloist with Chicago Philharmonic Orchestra.

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His recent success with the New York

Philharmonic Orchestra, playing the Tchaikowsky Concerto, introduced him to New York as soloist with orchestra, in which capacity he had not yet been heard up to that time. He has also devoted himself to composition, chiefly in making concert settings of compositions by the old classic masters, most recently a fascinating "Rondino on a Theme by J. B. Cramer," which he introduced at his first New York recital in November. He has proved himself to be another of the remarkable violinists who have come to us from the school of Leopold Auer, probably the most famous violin master in the world today.



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Astor Place, New York



Dear MUSICAL AMERICA:

At the time of the Tauscher-Gadski trouble, when Captain Tauscher was charged by the United States Government with complicity in the attempt to blow up the Welland Canal in Canada, I referred to the matter particularly for the purpose of reminding people of Mme. Gadski's long years of meritorious service as an artist and that she should not be held responsible for her husband's actions.

Then came the report of her uncomplimentary references to this country, followed by the regrettable incident at the New Year's party at her house, when Otto Goritz of the Metropolitan Company was said to have sung some couplets rejoicing over the sinking of the Lusitania.

Several persons, no doubt friends of Captain Tauscher, wrote me, after he had been acquitted, that my references to him were unjust and that there was absolutely no basis for my strictures. The revelations, however, before the Senate Committee's inquiry into the condition of the Ordnance Department, which is now going on in Washington, prove that I was more than justified in the position I took at the time.

It has transpired that Captain Tauscher offered, through his attorneys, to plead guilty if his punishment were restricted to a fine and he be not imprisoned. This offer was declined by the lawyers for the Government, who were convinced that they had so strong a case against the Captain that his conviction was assured.

That he escaped with a verdict of "not guilty" it seems from the circumstantial report of the proceedings in the New York Times, was largely due to the influence brought to bear by General Crozier, chief of the Ordnance Board, with whom Captain Tauscher had had relations for years.

However, the particular reason as to the manner by which Captain Tauscher escaped is of small importance compared with the now proven fact that he himself had offered to plead "guilty." This, I submit, is the most complete answer to the charge made by his friends and friends of Mme. Gadski that there was no basis whatever for the criticism of his conduct which I made at the time.

It is but fair to Captain Tauscher to add that his attorneys have just taken the ground that on account of the strong feeling at the time they were willing to concede a plea of "guilty," but that this did not mean that Captain Tauscher had "confessed."

The New York Times has replied to this as follows:

"H. Snowden Marshall, who was United States District Attorney for the Southern District of New York, when Captain Franz Von Papen, Military Attaché on the ambassadorial staff of Count von Bernstorff, and Captain Hans Tauscher, who, besides being the Krupp agent in America, was also, by appointment of the German War Office, von Papen's chief military assistant in the United States, plotted the destruction of the Welland Canal in Canada, told last night, as a reply to recently renewed assertions of Tauscher's innocence of that plot, the official story of the now famous Tauscher trial and of the efforts made prior to that trial by counsel for Tauscher to get the Government to accept a plea of guilty on his behalf. There was just one condition to the proposi-

tion that was made, said Mr. Marshall, and that was that Tauscher should be fined the maximum permitted by law if necessary, and not sent to the penitentiary.

"The request of counsel for Tauscher," said Mr. Marshall, "was refused on the ground that the United States could not under any circumstances, admit that a mere fine was sufficient punishment for a crime the object of which was the assassination of innocent civilians."

In the course of an interview published in the New York Evening Post Mr. Marshall said:

"The jury acquitted Tauscher, as all the world knows. The reason for it, as well as I could make out at the time, was partly due to the fact that General Crozier's branch of the military establishment of the United States had taken a strong stand in his favor, and partly because the expedition of these assassins, which von Papen and Tauscher started in the direction of Canada, made a fiasco of the whole thing. Had the conspiracy succeeded, I am sure the jury, even with the testimony of the ordnance officers, would never have swallowed the story that Tauscher gave in explanation of his connection with this expedition of sabotage and assassination."

It may not be amiss for me to add that in the San Francisco Bulletin of Dec. 13 there is a report of a trial in which the following occurs:

"Purchase and shipment of sixteen carloads of arms and ammunition from New York to San Diego, destined for use in India against British rule, was narrated in a remarkable statement made on the witness stand in the Hindu revolt case to-day by Henry Muck, former manager for Captain Hans Tauscher, New York agent for the Krupps munition factory in Germany."

All the evidence goes to show that for years Tauscher had been acting as a secret representative of the German Government and was personally engaged in plots not only against the British, but against this country, through supplying munitions to Mexico.

That he was enabled to cover his tracks as well as he did was largely due to his wife's popularity as an artist and to her social vogue in New York and other cities.

* * *

Giorgio Polacco, the ci-devant conductor of the Metropolitan Opera House, blew into town the other day from Mexico and soon after started for Havana. Polacco, you may remember, was not permitted to finish his contract with the Metropolitan, though no doubt the matter was amicably arranged as nothing was further heard in regard to it, except that, as I wrote you at the time, Gatti said that Otto Kahn, chairman of the Board of Directors of the Metropolitan, is *grand seigneur* in such affairs.

Polacco, however, can thank his stars that his contract was terminated, for after he left the Metropolitan he went to Mexico City, where he was featured as a star and where he received \$24,000 for the season. Now he has gone to Havana with the Bracale Opera Company, for which season he receives \$28,000. Meantime, he has made a deal with the Columbia Graphophone Company to conduct a number of orchestral records for them, especially for "Madama Butterfly," and other operas, for which he will receive, under contract, no less a sum than \$15,000.

You realize that this makes some \$62,000, which is very considerably more than he received under his whole contract with the Metropolitan. So he "has no kick coming," as they say.

I told this story to Ernst Henkel at the Opera House. Henkel, you know, is the handsome gentleman who stands near the door at the main entrance, with a fine silk hat tipped over his eyes and with a very fierce expression. It is his business to what they call "look after the house" and all applicants for free admission and other matters are referred to him. So he is known as "the bulldog" of the administrative force, it being his main duty to keep people out rather than let them in, excepting, of course, those who have a right to consideration.

The humor, to me, of the situation is that in spite of the warlike attitude which he assumes, Henkel is really one of the most charming and amiable of men.

Now when I told the story of Polacco to Henkel, he laconically replied by saying:

"How much of it has he got left?" As this question was beyond me, I have nothing further to say. Anyway, I am glad that Polacco is doing well, because he certainly has a great deal

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 107



Paul Althouse As "Turridu"—This American Tenor Is Making His Way to the Front with Mighty Strides

of ability as a conductor and has won many friends. And we must never forget that a great part of his work was done under the overshadowing influence of the illustrious Toscanini, of whom he stood always in mortal fear lest he might offend him, though it is due Polacco to say that there was probably no member of the company who had a greater respect for the noted Italian *maestro*.

* * *

The sudden death of Francesco Romei came as a shock to me, for I had only shaken hands with him a few days ago. Romei was for many years an important member of the artistic forces of the Metropolitan, and he had done much to make the régime of Giulio Gatti-Casazza a success.

I am glad to see that Max Smith, in the *American*, gave his activities and value to the company extended notice. To Romei was largely due that wonderful smoothness in the performances at the Metropolitan, particularly on the first night of a new opera. He used to plan and set the dates of rehearsals. He had to deal with the musicians and the orchestra, the members of the chorus, the men on the stage. He used to sit for hours with Gatti, arranging the details of the repertoire, the cast, the rehearsals. His official position was as principal aid to Manager Gatti in the artistic administration of the company. It was through him that the various conductors generally expressed their wishes to the members of the company. He was also an intermediary between the theatrical and musical elements. He it was who had much to do with seeing that the singers were prompted during the performance, gave them their important cues.

As an assistant conductor he disposed of the musicians who played on the stage. He was always about—here, there, everywhere.

Perhaps none of his duties was more

important than in assisting Gatti-Casazza with regard to the casts, in which not only contracts, but the physical conditions of singers had to be considered, as well as the rights of the subscribers. It was all very well to make up the cast for an opera. But how could you do so when perhaps at the last moment you were told that one of the principal singers was sick or had an important engagement out of town? Then, when perhaps the cast of another opera had been all arranged, you found at the last moment that perhaps the contract of one of the singers interfered, and the whole business had to be gone over again. Playing a difficult game of chess was nothing to it.

With all the work he did, outside a favored few, Romei was unknown. And that recalls an incident that happened years ago, when a very modest but important member of the administrative force of one of our great piano houses came to me and said that he had been scheduled to make an address at a banquet, to which he added that he knew very well that the principal subjects, sure to come up on such an occasion, had already been appropriated by the prominent men who would attend the function.

What could he speak about? He was in a dilemma, especially as he was not accustomed to after-dinner oratory, had had no experience.

I thought a moment and then suggested to him that I would help him prepare a brief address on the subject of "The Silent Workers," the men who in every line of human activity contribute so much to the general result, but are rarely ever heard of. They are assistants to the manager, chief bookkeepers, under secretaries, ranging from these all the way down to humble clerks. Nobody hears their names. Nobody knows about them. Yet without them

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

anything like an enterprise of any considerable extent would be absolutely impossible.

Let me say that my friend, the piano man, made a great hit with his address, which is still remembered in the piano world.

Not many people know that among the members of the New York Police Club are some fine singers. I was not surprised to hear that the New York Police Glee Club gave an excellent concert at the Casino the other afternoon for a war fund. It is pleasant to be able to say that Police Commissioner Arthur Woods made an address in which he said singing was the best thing in the world for fighting men, a dictum in which he followed General Bell, who, you may remember, some time ago made a similar statement.

The chorus of the policemen on the stage, in uniform, was impressive, and they sang well. The soloists, however, were, as a notice in the *Herald* truly says, "a revelation." Among them especial mention should be made of Adam Zittel and also of Policeman Howard Smith, who tackled Caruso's aria from "Pagliacci" and made a touchdown!

Some time ago the New York *Evening Journal* began a drive to induce people to send talking-machine records to the camps where the United States soldiers, sailors and marines are in training. The movement has been endorsed by Walter Damrosch, who seems to be broadening out in many directions.

Among other things which he said with regard to the action of the *Evening Journal* was that anything that tends to keep the soldier in touch with the finer things of life is of untold benefit, to which he added that it was well to send the old records by all means, not only the classics, but the folk-songs and even the latest ragtime. "The greatest tonics," said Damrosch, "the boys away from home can possibly have is to hear the music they love when they have the leisure to enjoy it."

This is right in touch with what has been written in a number of very clever stories, even books, by men who have been at the front. I mean by that, in the first line trenches, risking their lives every minute. Their experiences amount to this—that two tremendous needs have developed; the need for something to liven the monotony of their lives, which could only be afforded when they were off duty by music in some shape and the solace afforded by tobacco. So far as drink was concerned, it seems that they relished the ration of rum which was served out when they had been in the trenches over night and were chilled to the bone. Outside of that, and a chance to get a glass of the poor beer which is common in France, they did not seem to have any particular desire for stimulants.

But the music and the tobacco they just craved for. And can you wonder, especially when you read such a book as Empey's "Over the Top," in which he describes the life of the men in the trenches with that simple realism, which is all the more forceful and appealing?

A correspondent asks me whether I consider the opening sentence of Sigismund Spaeth's review which appeared in the *Evening Mail* the day after the performance of Rabaud's new opera, "Marouf," just produced at the Metropolitan, to be legitimate. Here is the aforesaid sentence:

"The only thing that interferes with the visible delights of 'Marouf' is the noise made by the orchestra and the singers. Henry Rabaud's opera comique, the first real novelty of the Metropolitan season, is a gorgeous spectacle, but its music often seems a hindrance, rather than a help."

I would reply to my correspondent that such opinions are a matter of taste. In the first place, whether one particularly likes Rabaud's music or not, it must be admitted that as a musician he takes high rank, and that there is much in the opera which gives it certainly distinction, even though it may not particularly appeal either to critic or to auditor. Personally, I think the opera is likely to grow upon one after several hearings.

And that brings me to say that I think the present method of expecting a critic to write intelligently about a new performance in his paper the day after the production is pretty poor policy, even though the public may want to have it that way.

There was a very distinguished critic

for years on the Vienna *Neue Press*, by the name of Edouard Hanslick, who obtained a great reputation as a writer and critic principally for the reliability of his opinions, which were always expressed with great charm of style. Hanslick never attempted to write a long review after hearing a singer or player or a musical work a single time. He always waited till he could hear the performance several times, and then at his leisure sat down and wrote. Thus he was enabled to give a really valuable and judicial opinion.

Under the high pressure of American journalism, the critics, you know, compose their reviews of a new work, especially of a new opera, by reading up all they can about it and by attending a rehearsal or two. Then they come, on the first night, to see if all goes well and also to be sure that if a cat should walk on the stage they would manage to get it in so as to give their carefully prepared article what is called "local color." Then they rush the review down to the printing office to get it in before midnight, so that it can appear in the next morning's paper.

Such a method, of course, cannot make for what I would consider thoroughly sound, well digested criticism. Then, too, most of the critics are anxious to show that they are competent, have some musical experience, and so they are apt to omit what Gatti has, as I have told you before, always held to be the main purpose, at any rate, of the first notices—namely, how was the work received by the audience? How did it go? How were the singers rewarded—whether with enthusiasm or only perfunctory praise? In other words, a report of what happened, particularly with

regard to the attitude of the audience. In court the one that must decide is the jury, and in opera that is the public! Truly, the public might be influenced by what the critic writes. Herein I know much of the writing of the critics to be notably deficient. You don't get any idea, from their carefully written articles, how the work was received. You get a pretty good idea of what the critic thinks of it. But you don't get any idea of what took place, except perhaps in a perfunctory line or two to the effect that the work was well received and that certain singers were applauded and called before the curtain so and so many times, which doesn't mean much to-day, for the claque has almost usurped the function of applause in the opera house.

Americans, you know, are very much inclined to "let George do it," as they call it. And so, as the claque likes to do all the applauding, it is something unusual which will cause the rest of the house to express its sentiments. As a rule, they "let George do it." Thus they leave the applauding to the claque, a situation which the claque, especially its leader, who collects the money from the artists, is particularly appreciative of. Every now and then when the claque breaks in at the wrong time it is very disconcerting to the artist.

One instance I shall always remember, namely, that when Mme. Alda was singing in "Boris" and working up to a fine effect, the claque got the signal a little too soon and so broke the good lady all up. What she said on the subject to her husband, Gatti, afterward, will not be divulged by

Your

MEPHISTO.

ASSERT RIX GOT PROFITS ON BOOKS

But New York School Music Head Says Law Permits Him to Receive Royalties

In an official statement made by the Commissioner of Accounts and published in all the New York papers last week, it is charged that almost all the members of the New York Board of School Superintendents which selects and buys text books for the public schools, "are either authors, co-authors, compilers or editors of one or more of the text-books now on the list." Frank R. Rix, Director of Music of the New York Public Schools, is stated in the report to have realized \$13,787.24 profits on 29,960 books on musical subjects of which he is the author. The report covers 1914 and 1915. However, Director Rix stated to *MUSICAL AMERICA* on Wednesday that the report was a "gross exaggeration and gave a wrong impression of the matter." He stated further that the law permitted officials to receive royalties on any books which they might write and which might be adopted by the superintendents. He denied that he had recommended his own books.

"I certainly do not know anything about receiving the sum mentioned by the Commissioner of Accounts. The report evidently means that the publishers received this \$13,787.24 profits—did you ever hear of an author receiving this amount for his books? As a matter of fact my royalties amount to a very small fraction of this sum."

"This is not a new subject. It comes up every year. For years there have been efforts to prevent authors as officials from receiving royalties. New York, I believe, has the fairest system in the country for selecting text books. If the people in charge of the subjects did not write text-books, who would? Everything is absolutely fair and above board under this system. The music books are selected by the principals of the various schools from an official list made up by the Board of Superintendents. This Board when deciding upon the merits of a text-book, may or may not refer the question to the certain official who has charge of this subject. I did not certainly recommend my own books nor have I any idea who did. We use text-books on music written by about forty different authors, and any author may be represented on the official list if he has a worthy book."

Director Rix has had charge of music in the New York Public Schools for nineteen years.

Hartridge Whipp, baritone, will give his first New York recital on the evening of Jan. 14, in Æolian Hall. Richard Hageman will be the accompanist.

HEIFETZ INTERPRETS MOZART SUBLIMELY

Concerto in A the Jewel of Violinist's Third Recital Program

Mr. Heifetz has serious need of imitating the example of a well-known talcum powder manufacturing company hereabouts, which "couldn't improve the powder, so it improved the box." This phenomenal young violinist can probably not improve his playing—the gods themselves cannot transcend perfection, the divine quantity—but he can and, indeed, must better his programs. Whatever he has so far touched has become sublimated by the golden fire of his genius. Still, excepting the Bach "Chaconne," he has hitherto consistently neglected music of a kind to glorify his powers even as they would glorify it; music commensurate in its message with the splendor of his expressive medium. He has limited himself, in the last analysis, to superficialities, amiable and eloquent as they sometimes were. To read from out the musical book of life has now become an obligation he imperatively owes his greatness.

His New Year's Day matinée in Carnegie Hall exhibited him in only one work of anything like the dignity and extent desired by those who most profoundly admire Mr. Heifetz. This was Mozart's A Major Concerto, his performance of which epitomized all things that enter into the absolute embodiment of Olympian classicism. Carved with a Praxitelean purity of outline, patterned with a sensitiveness and delicacy of phrase-formation akin rather to the most mysterious perfections of nature than to the subtlest artifice of convention, suffused with the impalpable, elusive tints of a rainbow of moonbeams and with a poetry too ethereal, almost, to apprehend, this interpretation recreated Mozart in the very essence of his thought. It dwarfed what preceded and followed—a very violinistic but musically trite "Suite in the Ancient Style," by a certain Josef Achorn, said to be an Auer pupil; a Chopin transcription, a Brahms "Hungarian Dance," two Paganini caprices and the "Palpiti." All were wonderfully done and the glacial weather respected Mr. Heifetz's strings with surprising solicitude. The vast audience—part of it disposed on the stage in a sort of internment pen—received him ecstatically. When, however, are music lovers finally to hear Heifetz in a Beethoven, a Brahms, a Franck sonata—when?

André Benoist assisted the violinist peerlessly.

H. F. P.

FINE POST-YULETIDE DAMROSCH PROGRAM

"Eroica" and d'Indy's "Istar" Waken Joy—Elgar's "Carillon" Music

Resuming its local operations after the usual Christmas period of idleness, the New York Symphony Orchestra played in Æolian Hall last Sunday afternoon a program consisting of the "Eroica," Vincent d'Indy's "Istar Variations" and Elgar's music to Cammaerts's "Carillon," with Frances Starr delivering the poem, as she did recently at the first concert of the Oratorio Society. The actress, in flowing draperies, won the favor of the large audience by her impassioned declamation of the heroic Belgian sentiments. Those who do not seek in Elgar's share for more than "musique d'occasion," extremely well written, are not likely to be disappointed.

Enthusiasm, likewise, greeted the Beethoven symphony—the supreme musical expression of democracy, uttered, properly enough, by the greatest creative genius of Belgian blood! Mr. Damrosch's reading oscillated between eloquence and mannerism. It furnished most satisfaction in the funeral march and least in the scherzo. After many years we are at last in a fair way of becoming really acquainted with the unexampled splendor of d'Indy's variations, which this conductor so wisely rescued from shameful neglect a year ago and which Mr. Monteux presented at last summer's Civic concerts. Increasing familiarity with this gorgeously glowing and marvelously woven score confirms it as one of the few truly great musical conceptions that have come out of France since César Franck. As an embodiment of technical lavishness, serving the ends of a sincerely felt emotion, it stands unique among d'Indy's works. Modern composition can show but two or three sets of variations at once so adroit and so pervasively dramatic and musical. "Istar" received last Sunday an admirable presentation that made the most of its numerous thrilling features.

H. F. P.

WILMINGTON'S AUDITORIUM

Citizens May Erect Structure to House Musical Activities

WILMINGTON, DEL., Dec. 20.—"Community music" has progressed in Wilmington to so excellent a point that Mrs. Coleman du Pont has issued invitations to about 100 leading musicians of the city to meet at her residence and "consider the organization in Wilmington."

Exactly what will come out of the "community music" meeting is not as yet known, but sufficient information has been gained to make the assertion that the fourth and only remaining unoccupied part of the civic square here may be ultimately occupied by an auditorium with seating capacity for from 4000 to 5000 persons, a building which shall contain a first-class pipe organ and be available for business conventions and other gatherings of a communal nature.

The committee in charge of this enterprise consists of Mrs. Coleman du Pont, Mrs. A. H. Berlin, Mrs. Otho Nowland, Leslie T. Carpenter, J. P. Nields and Leroy Harvey.

T. C. H.

New York Symphony to Pay Tax on Subscriptions Bought Before Dec. 15

The Symphony Society of New York will pay the ten per cent tax on subscription tickets for its concerts which take place after Dec. 15, 1917, in all cases where these subscription tickets have been purchased before that date. The society has reached this decision because it feels that the collection of the war tax on all subscription tickets for concert performances taking place on and after Dec. 15—recently ordered by the Federal authorities—cannot be made at this late date without causing much annoyance to its subscribers. On tickets purchased after Dec. 15, 1917, the tax will be collected at the time of sale.

Kathleen Howard, of the Metropolitan Opera House Company, one of the vice-presidents of the National Opera Club of America, will act as chairman of the day at the regular monthly afternoon meeting at the Waldorf-Astoria, Jan. 10. Mme. Howard will present the topic "American Composers," previous to the discussion, and also conduct the Question-Box replies.

A Community Singing Experiment

The Experiences of One Musician Among Foreign-Born Citizens—Some of the Things She Learned—Revival of Old World Folk Songs—Holding a Community Sing with Three Hundred Future Citizens

By EDNA A. W. TEALL

DON'T let music be only a pastime or a luxury: use it as a means to bring about the things that are worth while. Don't forget that it is the universal language, that it can be a real spiritual force, and that we need it sorely in this great country, where there are many men of many minds.



Edna A. W. Teall

I wonder whether any of the musicians who read MUSICAL AMERICA have tried to establish community singing in a settlement of foreign-born citizens. If not, I would say to them, "Try it soon, by all means"; for it can prove a most delightful experience, and also be of considerable educational value.

I was led to attempt it, partly because I felt that our Italian neighbors should have an interest in our community life, and partly from my desire to learn their beautiful street and folk songs. Too, at about this time I learned of a phase of family life in foreign settlements which I felt that folk-song festivals might make a little more endurable. It was instanced in the case of a little chap who had been here in America just a week. He had learned some slang, considerable profanity, and that his mother was "a dago." In other words, nothing of her life was right; not one bit of her advice was to be asked henceforth; nothing Italian could be good. I happen to be a mother myself, and I can easily picture that Italian mother's state of mind. Almost over night this country, that she had believed wonderful, had taken her boy from her, and she was despised and looked down upon; in a few weeks that same boy was, of course, learning all sorts of common street songs, when the beautiful ones his mother could have sung with him would have kept them together a little bit and saved them both much sorrow.



"We were almost engulfed by kiddies"

Every true American deplores the lack of parental respect. In the beginning of my work, friends said to me: "Don't go; why, you won't be safe! You will surely be stabbed in the back. It isn't wise for you to go about alone, they are reeking with disease, . . . it wouldn't be advisable for you to make business arrangements with the man who owns the hall," and so on, and I said: "If I am stabbed, it will show a condition there that won't be attended to till some one is stabbed, and if I am not, it will show that you have been most unjust in your opinion. So only good will result, and I am going, anyway."

I wasn't stabbed; in fact, it was quite the other way. We obtained permission in October to open a room in one of the schools on Sunday afternoon, but some of the town fathers raised a cry about singing not being in keeping with a proper observance of the sanctity of the Sabbath, so the Women's Club withdrew its support and we had to give up the school and raise funds for the rental of a hall.

We started again in January, two friends giving me most wonderful assistance. In fact, they practically raided a poolroom to obtain an audience the first time we opened the hall, while I was inside with about 300 small children doing all the things to me that 300 noisy Italian children could do. But in the poolroom crowd were a few boys who were really interested. I would like to tell the story, as I have since learned it,

of one of them, for his struggles for an education were of the kind one reads about in books, but it hasn't much to do with music, and I must omit it.

I asked a few of the boys to come to my home to go over the songs so we could have a better sing next time. They came, and in turn I called on their mothers. One dear old lady said to me, "I no sing-a since eighteen year." She then proceeded to show me how to sing a plaintive folk-song that pulled the heart-strings in a way that might well turn a good many twelve-dollar-an-hour professors green with envy. That was when I was stabbed, but it wasn't with a stiletto; oh, no, it was just by the discovery that my years of study hadn't taken me very far.

We were almost engulfed for a time by the "kiddies," who simply swarmed about us like twittering, squabbling sparrows. I finally forbade my door-keeper to admit anyone under sixteen years of age, but their persistence was so irresistible that he capitulated and I discovered one afternoon in the midst of our program about forty perched on two benches at the back of the hall.

He had somehow mesmerized them into order, but they were more like birds than they were before, with their legs swinging clear of the floor and their eyes sparkling with eager, questioning glances, all extremely uncomfortable but extremely happy.



"A few boys who were really interested"

We kept on with the work for several months. The boys came to my home in bad weather as well as good, and we spent many pleasant evenings over the folk-songs which had nearly been forgotten. A different look came over the faces of the parents when we sang the songs they had known "over there"; and how pleased they were when we asked them about the words or the air! Several people opened their homes to me for an evening's "sing," beside which we held several meetings in the big hall. The last one still lingers in my memory. They had caught the spirit of coming together to sing; soloists volunteered from the audience, one a very fine baritone, who has since gone to Australia, and another, with neither words nor music, whom I followed as best I could. He is a soldier now. Then my boys sang a two-part song; a boy violinist contributed a solo, and later "The Star-Spangled Banner" with a rousing good will, to close. The hall was well filled, but it would have been packed except that some one told the priest I was a disciple of Billy Sunday and was trying to turn his people to the Protestant Church. So he stood outside, driving them away with his hands. It was exciting, to say the least.

Then came our Community Party. How the boys worked, and what a gala occasion it was! We had community singing between the dances. An Italian high in public life came from a neighboring city and led the march with his daughter on his arm. Women of splendid social standing were our hostesses and well-known educators our guests. And no one was stabbed, unless it was with the thought that they had been most unjust to these self-respecting Italian neighbors whom they had never before met.

Three months later, for the first time

in the history of the town, there were forty-five Italians at our Fourth of July exercises, and fifteen of the forty went on the stage and sang in our impromptu community chorus. At last, we are neighbors, with common interests, and that solid mass of well-dressed, dignified men, as they marched to the town High School on that Independence Day morning, have forever put to flight the old ideas of what was to be expected from our foreign-born citizens.

Just one closing word of Angelo — Angelo, the man I was warned not to have any dealings with; "no woman safe," they said. But another man tried to stop my work by trickery. So Angelo called him in. Said Angelo: "Scuse! you stand me, Mrs.—I say, 'scuse! but he can go H—! 'Scuse, Mrs.—" And that was Angelo's way of making him apologize.



"Then came our community party"

CELEBRITIES APPEAR FOR SOLDIERS OF CAMP KEARNY

Mmes. Maude Powell and Schumann-Heink Entertain Men of Service with Special Christmas Music

SAN DIEGO, CAL., Dec. 24.—Great artists doing their bit for our soldiers at Camp Kearny included Mme. Maude Powell and Mme. Ernestine Schumann-Heink. Both of these great artists are spending their holidays here and through the efforts of Tyndall Grey, chairman of the war camp program committee, and Gertrude Gilbert, they were induced to appear for the men in service.

Mme. Powell gave an entire program last Friday evening. The Y. M. C. A. building was packed and the men crowded near the doors in large groups. No more enthusiastic crowd could be found. They applauded loud and long after every number and several encores had to be given.

Mme. Schumann-Heink sang at the mass given in the Knights of Columbus Hall at Camp Kearny. Her numbers included Bizet's "Agnus Dei" and Gounod's "Ave Maria" and "The Rosary." Preceding the mass Christmas exercises were held on the city's plaza. Fully 20,000 people joined in the carols. Mme. Schumann-Heink, with tears streaming down her face, but in a voice more beautiful because of her emotion, sang "The Star-Spangled Banner," accompanied by the Twenty-first Infantry Band—"Schumann-Heink's own." She also responded with a march song, "When the Boys Come Marching Home." Both artists are to appear in recitals here early in January. W. F. R.

Metropolitan Premiere of "Lodoletta" Scheduled for Jan. 12

Mascagni's opera "Lodoletta" will have its first American performance at the Metropolitan Opera House on the afternoon of Jan. 12. The libretto is taken from Ouida's story, "Two Little Wooden Shoes." This is the latest work of the composer of "Cavalleria Rusticana" and was produced for the first time at the

Costanzi Theater, Rome, last March. It has since been sung with success in other Italian cities and in South America. The name part will be sung at the Metropolitan by Mme. Farrar and the artist-lover by Caruso. Others in the cast will be Mme. Robeson, Miss Egner, Miss Arden and Messrs. Amato, Didur and Seguro. Roberts Moran-zoni will conduct, the stage direction will be in the hands of Ordynski, the settings by Pieretto Bianco and the costumes designed by G. Pallanti.

PRESIDENT WILSON AT MOTET CHORAL CONCERT

Otto Tournay Simon Leads Chorus in Unique Program of Christmas Songs and Tableaux

WASHINGTON, D. C., Dec. 31.—A concert for the benefit of the Red Cross Christmas tree was given by the Motet Choral Society at the Belasco Theater on Thursday afternoon, Dec. 20. The concert was under the auspices of Mrs. Woodrow Wilson and the ladies of the Cabinet, and was attended by President Wilson, the Cabinet members, members of Congress and officers of the Army and Navy.

Elizabeth Winston was the solo pianist, and the accompaniments for the choral singing were played by the Marine Band, detailed by courtesy of the Secretary of the Navy. Piano accompaniments were played by George H. Wilson.

The program included the national anthems of America, England and France, the Motet, "Alleluiah, Praise the Lord." Gretchaninoff, a group of Russian and Finnish boat songs and six choruses of Christmas from works by Handel, Mendelssohn and Praetorius. John Waters made a fine impression as the baritone soloist in "Holy Night." Miss Winston's solo group included two Chopin pieces and a Saint-Saëns Etude. The different numbers were accorded most enthusiastic interest and appreciation.

National Opera Club to Present "Fille du Regiment" in French

The interest of the members of the National Opera Club of America (Mme. Katharine Evans von Klenner, founder and president) is centered upon the gala performance of the fourth annual evening of grand opera, Jan. 18, which will be given with a professional cast composed of European opera artists, members of the society also filling important rôles, assisted by the recently organized chorus, which has been in training for this occasion under Romualdo Sapio for the last three months. "La Fille du Regiment," by Donizetti, has been chosen for the program and, contrary to custom, will be sung in French.

Harold Henry Scores at Navy Relief Concert in Chicago

(By Telegram to MUSICAL AMERICA)

CHICAGO, Dec. 30.—Harold Henry, the pianist, was soloist with the Philharmonic Orchestra of Chicago at the Navy Relief Benefit Concert given this afternoon in the Illinois Theater. Mr. Henry's vehicle was MacDowell's Second Concerto. His playing was distinguished by fine technique and a splendid sense of color. His conception of the first movement was highly poetic and the Presto was done with fine and faultless finger-work. He was very warmly applauded. Arthur Dunham conducted. F. W.

Tollefsen Trio Plays in Brooklyn

The Tollefsen Trio gave an artistic recital at the Chateau du Parc, Brooklyn, on Thursday evening, Dec. 27. The program offered was of the highest order of chamber music and won much admiration from the audience. A. T. S.

The first "Thais" of the winter at the Metropolitan, which was postponed from Dec. 26, because of Mme. Farrar's illness, is scheduled for Saturday afternoon, Jan. 5. Mme. Farrar and Messrs. Whitehill and Diaz are announced for the chief rôles.

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IN

"The Daughter of the Regiment"

Philadelphia, Dec. 11th

New York, Dec. 17th

"The mantle of Jenny Lind has fallen upon the shoulders of Frieda Hempel"

Philadelphia Public Ledger:

Her lovely voice easily ran up hill and down dale by luscious and dazzling passages, now throwing off an exquisite trill and now soaring to an electrifying high note, the quality equally good to hear in all registers.

Philadelphia Evening Telegraph:

Miss Hempel, making her first appearance of the season, was in splendid vocal form and sang with an enthusiasm not previously exceeded by her in this city. She did justice to the florid Donizettian measures, both as to quality and quantity. In the "Song of the Regiment" and also in the "Addio" she was equally at home, voicing the coloratura cascades of the former with as artistic a musical perception as she did the pathetic tones of the latter. She has the rare gift of comedy and acted with a vivacity and charm which were assuring. She was picturesque in her regimentals and beat the drum vigorously. In the last act she was gorgeously gowned and boasted a display of diamonds which set the grand tier in a flutter.

Philadelphia Evening Ledger:

Not even in the "Rosenkavalier" has the Diva appeared to better advantage than as the sprightly vivandiere. Neither Sembrich nor Tetrazzini approached this star's pictorial effectiveness in the rôle. Miss Hempel was winsome, vivacious, and above all, not too bulky in what is essentially a soubrette part. A rich vocal equipment facilely grasped every opportunity. She sang the old florid music with crystalline purity of tone. The crisp "Rataplan" took on diamantine sparks with her treatment. Her share in the stirring ensembles revived operatic memories of the "palmy days." Naturally she dominated the whole performance.

Philadelphia Star:

Her voice seemed exceedingly fresh, and it was true and accurate in all the florid execution of the colorature features. Her trill was a gem of accuracy, her staccatti, cadenzas and what-not were done with ease, grace

authority and entire success, as her tone was always rich and musical and her voice never seemed clearer or more pure.

Philadelphia North American:

Her voice, completely restored to its accustomed glory, Miss Hempel sang the rôle of Marie, the foundling, brilliantly and acted it with an equally lustrous vivacity. The revival is distinguished by the superiority of her work more than any other factor.



IN ACT III

Photo © Ira L. Hill

at the head of her soldiers was excellent and brought her much applause.

Philadelphia Bulletin:

Maria's chief arias were given by Miss Hempel with limpid purity and unimpeded flexibility of tone, while her singing in the music lesson scene, which she acted with delightful spontaneity and humor also was admirable.

Philadelphia Enquirer:

She impersonated the character of Donizetti's sprightly and fascinating heroine in just the right kind of vein, with an easy spontaneity which precluded any suggestion of artificiality, the piquancy which communicated no impression of impertinence and in the serious scenes with a sincerely felt emotion. She also sang the music beautifully with great beauty of voice, an appealing eloquence of expression and a fluent facility of execution which made easy work of the many florid passages with which the music of Maria is embroidered.

New York Sun:

Miss Hempel decorated the music with what the Italians call "floritura" until it shimmered throughout its length. She even introduced Proch's everlasting "Variations" in the third act in order to put more twinkles in the starry firmament.

New York Times:

Her singing was brilliant and quite in the style that the music represents. Of course, the drum obligato in the second act was highly enjoyed, and the chorus in which it comes had to be repeated.

New York Evening Telegram:

Miss Frieda Hempel, a worthy successor of Madame Sembrich as the Daughter of the Regiment—a rôle beloved of all coloratura sopranos since the days of Jenny Lind—sparkles through the play, singing and acting to the manifest delight of her audience.

Philadelphia Record:

The performance was one of sheer delight. Particularly was this so because of the exquisite beauty of the coloratura work of Frieda Hempel, who, as Marie, was not only personable, but also was quite at ease, in spite of the fact that the production was having its first presentation. Miss Hempel's echo song was charmingly done and she was spirited, too, in the patriotic aria that fell to her lot. Her playing of the drum as she marched

Coast to Coast Concert Tour After February 11th, 1918

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FRIEDA HEMPEL

IN

"The Daughter of the Regiment"

Brooklyn, Dec. 25th

New York, Dec. 26th

**"Where, on the operatic stage today, is found
such refinement of vocal and histrionic art?"**

New York Evening World:

She sang with exquisite art and she looked and acted superbly. Her "Rataplan," her manipulation of the drum, and her singing of the interpolated Proch's "Variations" were altogether delightful. Don't miss hearing and seeing her.

New York Globe:

The performance bubbled with infectious spirit and rose well to the opportunities for fun, sentiment, and for grace of singing that the work provides. In "Marie," Miss Hempel has perhaps her best part.

New York Evening Post:

Madame Hempel acted the part with dash and vivacity, and far from fearing the pitfalls of Donizetti's vocal style, she introduced in the last act the showy and once familiar set of "Variations" by Proch—variations which are so difficult that they are now seldom heard.

Journal of Commerce:

Last night Frieda Hempel sang the role of Maria, the vivandiere daughter of the regiment, and immediately won the favor of her audience. The part is an acquisition to her local repertoire. Her vivacious personality, her gay and spirited acting and her effective elucidation of the showy, flowery music combined to make her characterization a notable and agreeable one. She interpolated Proch's "Variations" at the end of the third act and sang it with remarkable brilliancy and tonal beauty.

New York Evening Sun:

And her admirers, evidently legion, will have her very near her best in this singing of the vivandiere. She brings sprightliness and humor to her work and looks and acted all with dash and charm.

New York Herald:

Miss Frieda Hempel was the heroine and a joyous one. She marched with the soldiers, kissed them and hugged them—to the amusement of the audi-

ence—beat the drum skillfully, slapped her mother on the back without compunction and topped the second act by kneeling and kissing the French flag.

New York World:

The soprano sang her arias with admirable smoothness, being especially successful in the Proch "Variations," which were interpolated in the third act.

New York American:

She sang delightfully, of course, having recovered completely from the indisposition that made a postponement necessary; and she acted her part with vivacity, with grace, with spirit and humor. In addition to her vocal and histrionic accomplishment, moreover (how beautifully she interpreted Marie's farewell), she revealed a proficiency on the drum that must have taken many of her admirers by



IN ACTS I AND II

Photo © Ira L. Hill

surprise. Altogether, indeed, she put to her credit one of the most captivating portrayals she has ever presented in New York.

Brooklyn Eagle:

The revival has added two characterizations worthy to be grouped with great ones of all time. They are Hempel's Maria and Scotti's Sulpizio. Hempel, who is ever at her best in rôles of comic genre, gave such a performance, both vocally and histrionically, as is but too rare these days. She sang the lilting music with remarkable purity of tone, and met its florid demands with surety of pitch and flexibility of vocal utterance. Indeed, she vitalized the old music such as few singers of the day can do. In the lesson scene of the third act she substituted the stereotyped "Variations" of Proch, but even they took on new life under the magic of her art. Her conception of Maria is well rounded. It is a conception that in the subordination of the parts to the whole satisfies the highest artistic demand. And with it she has poured an effervescence of lightness and humor that charms. Of course, she beat the drum in the "Rataplan" scene, and so well that for the moment one wondered whether she drummed better than she sang. Indeed, the night was a Hempel triumph.

Brooklyn Daily Times:

Vocally, too, the performance of the great coloratura was above even her own high standard. She sang her difficult arias in perfect voice, every roudade like a bird's morning carol. The interpolated "Home, Sweet Home," a leaf from Patti's book, she sang with poignant beauty of expression and feeling, and the rollicking "Rataplan" with a vocal abandon that can be compared only with Mme. Sembrich's most inspired renditions.

Brooklyn Standard Union:

Hempel gives just the right touch to this part of the character, as she gives the same right touch to the bright, sparkling music, with its gay bravura, and the stirring touch of the drum.

Coast to Coast Concert Tour After February 11th, 1918

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"Idol of the popular audience, if you will, but on the way also to be idol of the connoisseurs of song."—H. T. Parker.

JOHN McCORMACK

**with the Boston Symphony
in Boston, Dec. 14th and 15th**

"Scarcely a Tenor of Opera House or Concert Hall, Except Mr. McCormack, Is Now Capable of This Florid Song."

"Akin to this perfection of Dr. Muck and the orchestra in the performance of the symphony was Mr. McCormack's felicity in the designing, the imagining and the accomplishment of his song. From the neglected treasure-house of Handel's half-forgotten operas the tenor has resurrected an air in 'Atalanta' and from Beethoven's oratorio of the Mount of Olives nearly as unknown an air for Jesus.

Scarcely a tenor of opera house or concert-hall, except Mr. McCormack, is now capable of this florid song—alike in the ease and sparkle of the decorative measures, the deftness with which he makes them ripple upon the main current of melody, the smooth spinning of transitions and modulations, the maintenance of the opulent flow of the whole music. His tones always mingled; the poised eloquence and elegance, the mastery of music, method and the singer's self—the ideals of eighteenth-century song. In it Mr. McCormack, studious still and now in the flower of his powers, recalls a subtle virtuosity believed to have vanished from the earth.

"Both in the declamation and in the sustained song (Mount of Olives) Mr. McCormack was a dramatic singer in a degree that he has hardly disclosed hitherto in Boston. His tones were his means to project upon his hearers the graphic power of Beethoven's music and his own pussiant response to it in the voice alike of entreaty and of agony. Give Mr. McCormack the impetus of such a music and he can evoke passion—and the more surely because therein he uses his voice and his artistry only the more discriminatingly, expertly, masterfully. Seldom nowadays do the distinctions of florid and of dramatic song and the vocal wisdom and skill which are the means to both meet in a single singer as they met on Friday in Mr. McCormack.

"Idol of the popular audience, if you will, but on the way, also, to be idol of the connoisseurs of song."—

H. T. Parker, *Boston Transcript*.

"The Great Boston Symphony Takes a Back Seat."

"Of course on this occasion the tail wagged the dog; of course the singer was the great attraction, and the symphony orchestra was merely the background to his appearance. It was not to hear Mozart's E flat symphony that a line of ticket-seekers stretched from the Symphony Hall doors into the blue distance in the morning. It was 'Vox McCormack, Vox Populi,' to make bad Latin out of the old proverb.

"Nevertheless, even the crabbed critic can here acquiesce with the popular verdict. Mr. McCormack is the only tenor that we know of who can give a folk-song without spoiling it by exaggeration, and can also phrase a Handelian aria, or sing a difficult operatic role, in the most perfect technical manner. He is the most versatile of artists and his scope extends from the simplest to the most difficult in vocal art.

"The 'Atalanta' aria was an unfamiliar selection, but it had all the familiar roudades, long phrases and melodic contrapuntal touches of the old master. It was received with favor by the audience and its shadowing, pure intonation, and general delivery deserved the recognition.

"Mr. McCormack's second number, from Beethoven's one oratorio, 'The Mount of Olives,' was also an unfamiliar one. The number which Mr. McCormack sang has some striking recitative, which was very dramatically done, and in the aria the orchestral accompaniment plays an important part. The ensemble was creditable, both to Dr. Muck and the vocalist. If the singer did not arouse the frenzy of enthusiasm that he usually does (he won very much applause, however), it was because he chose unusual numbers, preferring on this occasion to reveal John McCormack, the splendid vocal technician, the thorough musician, and the classicist, rather than the popular singer."

Louis C. Elson, *Daily Boston Advertiser*.

"Very Seldom Do We Hear Singing of so Marked Eloquency."

"Mr. McCormack sang an air from an Italian opera by Handel, the great melodist, and a recitative and aria from Beethoven's early and forgotten oratorio. He sang neither in Italian nor in German, but in English. By his distinct enunciation and fine diction he made us all realize that English is after all a noble and eloquent tongue when it is not clipped, smeared, snuffed, barked. Mr. McCormack sang with a breadth, a fervor, a differentiation in emotions that surprised even his warmest admirers. Very seldom do we hear

singing of so marked excellence at symphony concerts or in opera."

Philip Hale, *Boston Herald*.

"Proving Lilli Lehmann's Contention."

"Those who heard John McCormack at the symphony concert yesterday got an idea of what Lilli Lehmann meant when she said that the Irish tenor—who, by the way, is now on his way to be an American citizen—could sing classic songs better than any other lyric artist of the day.

"His performance of an air from the old Handel opera 'Atalanta,' and of an air from Beethoven's oratorio, 'Christ on the Mount of Olives,' was worthy of the extremely high standard set by the symphony orchestra. Few other singers have ever succeeded in doing this."

Frederick Johns, *Boston American*.

"He Sang the Delicious Pastoral Music with Astonishing Virtuosity."

"Again the art of Mr. McCormack made a deep impression. Not only is he master of vocal difficulties, but his mastery includes the clear enunciation of the English language, and the making of this tongue beautiful in song. For vocal virtuosity alone his performance of the air of Handel would have been memorable for the control of the breath, the ease and finish with which he executed the most taxing vocal passages. At the same time, Mr. McCormack never forgot the expressive import of the music. He sang the delicious pastoral music with astonishing virtuosity, yet he always subordinated the music to the text. To give this aria, in addition to the vocal finish of its performance, the meaning, and the coherency, the length of line, the fineness and logic of proportion shown yesterday by Mr. McCormack, is to deserve far more than the tribute instinctively paid to a talented singer."

Olin Downes, *Boston Post*.

"Breadth and Dramatic Intensity."

"John McCormack, as soloist, sang unfamiliar music by Handel and Beethoven, well worth reviving. Handel's idyllic air of Aminta, the shepherd from the opera 'Atalanta,' was sung with true regard for its plaint, its tender melancholy, nor did the singer mistake emotional fervor for excess, nor for the show of grief which protests more than it conceals. To the recitative and the air, 'O, my heart is sore,' from the oratorio 'Christ on the Mount of Olives,' Mr. McCormack gave breadth, dramatic intensity of style and a devotional spirit in these poignant petitions."

Boston Globe.

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"McCormack, now in the flower of his powers, recalls a subtle virtuosity believed to have vanished from the earth."—H. T. Parker.

HOW MUSIC HELPS IN THE GREAT WORLD WAR

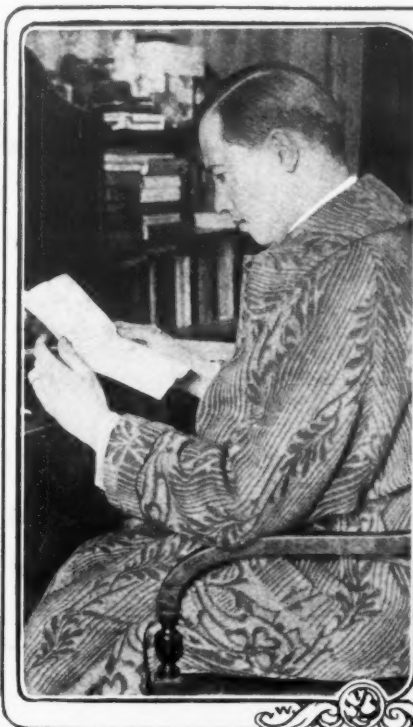
Prominent Musicians Urge Members of Their Profession to Serve as Agents of Courage and Mercy for the Armies in the Field—Organization of Musical Units Suggested



Above: Marie Rappold
Below: Elsie Baker
Apeida Photo



Lambert Murphy
Photo by Bain News Service



Reinald Werrenrath
Photo by Bain News Service



Marcia Van Dresser
Photo by Bain News Service



Above: Olive Kline
Below: Riccardo Martin
Photo by Bain News Service



Above: Elizabeth Gutman
Below: Mabel Garrison
Photo by Bain News Service

"WE are now given an opportunity to add our humble share in being of assistance to our government, and I think we ought to give as much of ourselves as is physically possible in order to show our appreciation for the privilege," said Reinald Werrenrath, the baritone. "Probably many musicians, and few, if any, laymen realized the value of music until this present war. It is actually to be computed in dollars and cents; according to reports made by army officers, physicians and social workers. Music is no longer considered a luxury or a diversion, but an absolute necessity. Every regiment 'over there' has a divisional band, and there are hundreds of phonographs and pianos in constant use in the improvised Y. M. C. A.'s and hospitals. The nurses and doctors assert that music is doing their patients as much and often more good than the medicines they administer. This is particularly applicable to an interesting department established in all hospitals, devoted solely to soldiers suffering from shell shock. The men frequently come back to the hospitals with their minds a perfect blank from impact or percussion, and although there are a number of methods used in an attempt to bring back

their reason, music has been pronounced the most successful. Doesn't this go to show the marvelous therapeutic power of melody, even subconsciously, to these poor men whose will to reason is temporarily not their own? Let us all strive to give as much time as we can to our fighting brothers. If we cannot be of help physically, we can at least give the much-needed and helpful stimulus."

Musical Diversion for Factory Workers

"The present ugly conditions of war, both abroad and at home, are being relieved somewhat of their grimness and depression by various forms of musical entertainment," declares Mabel Garrison of the Metropolitan Opera House. "We hear a great deal about benefits and similar activities in the various camps, but I do not think many people realize the tremendous amount of good being done by music in Uncle Sam's workshops and in various industrial factories. It has been proven on the Pacific Coast that labor conditions are being made attractive because of musical diversions. In four or five of the biggest shipbuilding plants on the coast bands have been formed by the companies as a recreation for their employees. The employers assert that it has not only meant a mental diversion and a good physical effect on the men, but it has stimulated an efficiency of incalculable value."

Elizabeth Gutman, the young American

soprano, maintains that "A number of concert parties on the front have been formed and are writing back home of the great success of their musical activities. I understand that the men come straight from the trenches to these miniature concerts. It is a lovely thing to realize that the power of music in the midst of war seems to mean more to the men than actual physical comforts. These concerts are being given in gymnasiums, barns, churches, dugouts and in some of the tunneling camps—in fact, in any shed or shelter that can be found. The diaries of the men in charge of this work tell us that it is almost impossible to explain the marvelous influence of their efforts. They say that the men listen to the music with amazingly fine, simple and almost religious attention. It seems that they are now counting on music as a power to be depended on whatever the need, whether it be as a stimulant to the men going 'over the top' or as a comfort and diversion for the wounded coming back from the attack."

Variety in Music the Soldiers Like

Lambert Murphy, the young American tenor, formerly of the Metropolitan Opera House forces, says that "every kind of music is needed in the camps over here and in the trenches over there—so make your programs varied and give them everything from the sublime to the ridiculous and vice versa," advises Mr. Murphy. "Can you imagine the great glee with which the soldiers sing 'Kaiser Bill' (to the tune of 'On the Beach at Waikiki'), also the effect of fun, enthusiasm and patriotism inspired by 'Let's Go' (to the tune of 'Dixie'), and 'Pack Up Your Troubles.'"

"A different effect is produced in the more serious songs such as 'Keep the Home-Fires Burning,' which urges turning the dark cloud inside out, 'till the boys come home,' and in the official camp song, the great and immortal 'Battle Hymn of the Republic,' where there are glorious, thrilling lines that must needs inspire hope, confidence and loyalty. Could a man ever go into battle with dishonor in his heart after singing 'As He died to make men holy, let us die to make men free, while God is marching on'?"

Mme. Marie Rappold, soprano of the Metropolitan Opera Company, says:

"There are many ways in which the ordinary citizen can do his bit for his country, but until recently it hasn't been so easy for members of the musical profession. This is due in all probability to the fact that we have not been awake to the many possibilities at hand. Now, thanks to reports such as this, given below, by brave Captain Dugmore, we are made to understand what a great help we can be. Song has come back into the lives of many men who had forgotten its very existence, and it is our privilege, as well as duty, to give our boys courage, and keep that song in their hearts by going to the various camps and singing for them. Sing for them and with them and bring a healthy exhilaration and relaxation into the new life of rush and bustle that is not observed in peace times."

"Capt. A. Radclyffe Dugmore of the King's Own Yorkshire Light Infantry, is at present on a lecture tour in the United States, telling of his various experiences as a soldier in England and France. Among the many interesting adventures told by Captain Dugmore, which include accounts of his arrest, his release, and his participation in the famous battle of the Somme, he makes special mention of music as the most important of all stimulants and emphasizes the fact that its value cannot be overestimated."

"It is practically an established rule," says Captain Dugmore, "that twenty-four hours before a contemplated attack a great concert is held for the men who are to be the participants." The bagpipes have been of the greatest help and have been found a necessary adjunct in the conduct of a successful charge, having been known to turn the tide of battle when the men seemed absolutely exhausted. Great appreciation is due the brave pipers who play under the heaviest shell fire and do not give up even when severely wounded."

Urges More Camp Entertainments

Elsie Baker, contralto of Victor fame, reminds us that "This is the time for musicians and all persons connected with

(Continued on page 14)

RICHARD EPSTEIN

Pianist and Teacher of Pianoforte

A REMARKABLE TRIBUTE FROM OSSIP GABRILOWITSCH:



EPSTEIN

In my opinion Mr. Richard Epstein is a truly remarkable pedagogue. Aside from all other fine qualities as a musician and pianist he possesses that rare attribute of a piano teacher—a thorough, scientific knowledge of the physiological laws of piano-technique. I have made a study of his technical ideas and finding them excellent have endeavored to apply them in my own playing. His method is rooted in the intelligent exploiting of the natural resources of the arm and not in mechanical drilling of the muscles, which is unfortunately the habit of many teachers. He is a most eloquent exponent of the principles of relaxation and weight-touch, which are predominant principles in modern piano-technique.



GABRILOWITSCH

Of Mr. Epstein's superior qualifications as a teacher of interpretation I can speak only in the highest terms. A splendid pianist and a musician of culture and erudition he combines in an unusual degree the qualities of a virtuoso with the experience of a pedagogue and is one of the few who can impart a natural and healthy understanding of the classics based on the fine traditions of the great Vienna school.

(Signed) OSSIP GABRILOWITSCH, August, 1916.

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HOW MUSIC HELPS IN THE GREAT WORLD WAR

[Continued from page 13]

music to mobilize a little army to help fight for the colors. There is so much that we can do toward winning the war, even if we have to do it 'over here,' and silently. Every singer, violinist, pianist or conductor can do his bit by giving up a little time to camp entertainments, so as to give our fighting men as much music as possible. In the past music has been the great recruiting force and can still continue to be an incentive to our men to go into battle with hearts full of courage and hope."

Urges Organization of Musical Units

"This wonderful country, which has made it possible for us to create happy homes, is ours either by birth or adoption, and under either circumstance we owe it something," says Riccardo Martin, the patriotic young American tenor of the Metropolitan Opera Company. "Now the time has come to show that we not only believe in the principles and policies of the nation, but that we intend to support them by expressing our faith and allegiance in no uncertain terms. It is not only the giving of our bodies that counts, as many of us are denied that privilege, but it is the mental and spiritual power as well. Many of the musicians have started the right kind of enthusiasm by thrilling their audiences in singing 'The Battle Hymn of the Republic,' 'The Star-Spangled Banner' and other old and new patriotic songs, but they must be unceasing in their efforts. Every singer ought to put at least one patriotic song on every program. We ought to mobilize. We ought to organize musical units all over the country to give service now, at the time when nothing is acceptable short of a sweeping, glowing, thrilling and unrestrained patriotism."

How the Soldier Turns to Music

Marcia van Dresser, former leading Wagnerian soprano of the Chicago Opera Company, realizes that "This great conflict is doing much toward gaining recognition for music as a great and moving

power. In time of intense action, when the absorbing interest is centered in one thing, some solace and relaxation is absolutely necessary to relieve the strain. Music in all forms seems to be the thing most needed and most desired by the soldiers. The men like to hear good music and they like to sing and play it. Both abroad and in this country where the soldiers are still in camp they have formed a habit of coming together and of giving certain hours to the singing of old familiar songs, thereby giving vent to self-expression, an excellent stimulus and relaxation. The singing of these old familiar songs fills a man's soul with memories of home and the things nearest and dearest to him, which cannot help but put a definite purpose in his thoughts and a high resolve in his heart."

Music Brings Hope and Courage

Olive Kline, concert singer of talking machine distinction, says: "Sing and keep on singing for the boys. It gives them hope and courage, it soothes their tired nerves, and at the same time is a pleasant recreation. They have little enough diversion and play and they need some sort of interruption to stimulate their thoughts through happier channels. There is a soul satisfying balm about music that is inexplicable—but who cares about analyzing the psychology of it as long as there are satisfactory results from our musical efforts? I hope every singer, instrumentalist, band master, composer and director in the country will realize the potent and effective power of music and give all within his power to the cause."

Lambert Murphy to Appear Twice with Boston Handel and Haydn

Among Lambert Murphy's engagements are two appearances with the Handel and Haydn Society in Boston. The tenor will sing there on Feb. 17 and again five weeks later on March 31. On April 18 Mr. Murphy will return to Boston to sing in the "Children's Crusade" with the Cecilia Society.

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GEORGIA KOBER

American Pianiste



Miss Kober showed herself a veritable artist, her tone being remarkable for its beauty, and her expressive touch giving forth the most delicate nuances. Her touch was light and gentle in the "German Dances," masterful and strong in parts of the Beethoven Sonata, and again delicate and singing. Miss Kober's playing was therefore full of contrast, and her technic was fluent and sure. She was warmly applauded.—MUSICAL AMERICA.

Miss Kober's interpretation of the different compositions contained in her program showed an artistic conception of style of the different composers.

With rare refinement of interpretation, which was especially noticeable in the Debussy numbers, the artist combines splendid technical ability.—WALTER KNUEPFER.

Miss Georgia Kober gave a most interesting program of piano music. Miss Kober, who is widely known as a sterling artist of many good points, showed the different phases of her pianistic art to advantage in one of the earlier Beethoven sonatas, and, by way of contrast, in a series of pieces by Debussy, which were given with the delicate charm that this school of illusive poetry requires.—CHICAGO EXAMINER.

Noted for her temperamental interpretation. She plays with excellent technical accuracy.—CHICAGO POST.

Displayed fluency, refinement and appreciation.—CHICAGO TRIBUNE.

Miss Georgia Kober, American pianiste, was the soloist with the Minneapolis Symphony Orchestra, playing the Grieg A minor Concerto. Her technic is excellent. Her work shows intelligence, artistic style and finish. Brilliant octave work.—MINNEAPOLIS TRIBUNE.

In the Godard Concerto, played for the first time in America, Miss Kober revealed a technical capacity quickly recognized for its modernity, its completeness and its finish and style. Added to these excellent traits was a spirit and power in her work, entirely characteristic, tempered with a poetic sensitiveness and sympathetic expression. Miss Kober was forced to repeat the second movement and then to play Cyril Scott's "Pierrot."—SEATTLE TIMES.

Miss Kober is an artist of brilliant equipment and technical facilities, as well as being a tone colorist, all her interpretations being marked by delicacy and poetic feeling, sufficient dramatic intensity to enable her to deliver the message of each composition.—BUFFALO COURIER.

Miss Kober's playing was marked by clearness and sympathetic earnestness and power.—SAN FRANCISCO CALL.

Miss Georgia Kober played the Grieg tremendous Concerto in A minor, which is so familiar to all music lovers. Miss Kober gave a remarkable performance, surmounting the technical difficulties of this composition with evident ease, and gave a strong and satisfying interpretation.—OMAHA BEE.

Miss Kober was presented in concert by the Friday Morning Musicals. From the moment Miss Kober appeared on the stage until the close of the program every member of the audience was held captive not only by her art, but by her personality as well. Miss Kober's wonderful delicacy of touch and masterful strength, combined with her technic and temperament, have given her the place she holds to-day among the foremost pianists of America.

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ECHOES OF MUSIC ABROAD

Sir Thomas Beecham Says That Londoners Have Not Even Begun to Support Opera Yet and That the Last Week of a Season Always Draws the Biggest Crowds—Renaud as "Iago" Follows Battistini as "Henri VIII" at the Paris Opéra—Spain Takes Fundamental Measures to Produce Greater Number of First-Rank Opera Singers—French Futuristic Composer Sentenced to Eight Days' Imprisonment—New Hope for Study of Music in English Schools Under a Music-Loving Minister of Education—Disastrous Experience for Belgian Grenadiers' Band—Vincent d'Indy Wants Première of His New Opera Deferred Until the War Is Over

LAST-WEEK audiences are always the biggest for London opera seasons, according to Sir Thomas Beecham, who, backed by the money his father made out of pills, has given the English metropolis opera in the vernacular at popular prices almost continuously during the past three years. When at the close of his recent season at old Drury Lane he was asked by *The Observer* whether he felt satisfied with the results of the season his reply was that owing to the air raids it was not fair to judge. "During the raids," he explained, "the theater was practically empty, but the last week was good. One can always count on the last week!"

Referring to his scheme for providing Manchester with a municipal opera house and to its steady development, Sir Thomas said: "Manchester will certainly be the first city for the experiment unless the people of London show more united inclination to have an opera house. At present there is only one point upon which they are united, and that is turning up in the last week."

Then, sounding a more optimistic note, he added that there is reason for strong hope that when better times return it will be possible to give regular seasons in London.

"I think the ground is all prepared for them. I am not pessimistic about London at all. At the same time, London people must not run away with the idea that they are supporting the opera. They are not. They have not even begun to support it yet."

"And by support you mean—?"

"Reducing the loss to a reasonable figure."

To another interviewer Sir Thomas remarked: "I have been presenting opera for nine years, and I estimate that there are about 7500 persons in London who have discovered the fact. Drury Lane holds about 2500, so that many of the 7500 must be in the habit of coming to the opera two or three nights a week."

"That is encouraging, for it shows that once we secure an adherent we keep him forever. But, then, as time goes on, people die, and at the end of another nine years I suppose there will still be about 7500 persons in London who know that grand opera is played in English in London."

"There are so many persons who never hear of opera. I heard one young man at dinner ask another, 'What's this "Electra"?' 'Opera, or something of that sort,' the other replied. 'What's it like?' 'Shall we go and see it?' 'Don't know what it is like. Better go to the Empire; we're sure of a good show there.'"

"It is an interesting fact that in London grand opera in English is supported by the rich and the poor. The middle class know nothing about it. They have a meat tea, and then go to the pictures or a music hall. In the provinces it is quite different."

THAT most Futuristic of modern French composers, Erik Satie, has evidently not been taking thought enough for the present in practical life and has run foul of the law courts in consequence. Some little time ago, *Le Courier Musical* records, he was condemned to eight days' imprisonment for a libelous postcard he sent to one M. Pouégh. Thinking he could secure a reversal of judgment, he promptly appealed against the sentence. The Court of Appeals, however, has confirmed the lower court's judgment, maintaining, as the periodical referred to has it, that "fantasies in music do not justify epistolary fantasies that are in bad taste."

FOLLOWING its formal opening for the season with a revival of Saint-Saëns's "Henri VIII" with the great Italian baritone, Mattio Battistini, in the name part, the Paris Opéra brought forward Verdi's "Otello," with the greatest of French lyric actors, Maurice

Renaud, as *Iago*, a rôle in whose opportunities for subtle characterization he must have revelled. Then came "Thais," with the beautiful Marthe Chénal, now definitely divorced from the Opéra Comique, in Mary Garden's old rôle.

One of the most interesting revival-novelties the Opéra has promised for this season, Rameau's "Castor et Pollux," is now announced also by the Opéra Comique, indicating a state of affairs that evokes vehement protest on

its lease of the establishment, is now inaugurating these "Academias de Canto y de Baile."

The singing classes are divided into three groups, for both sexes. The first group consists of a school of choristers for repertoire and new operas, the second gives training generally in repertoire and the third is devoted to studies for second parts. To gain admission to this academy, where the instruction is entirely gratuitous, a student must



Photograph Brought Back from Habarovsk, Siberia, by G. P. Conger, Who Was in Charge of the Y. M. C. A. Work in the Prison Camp There. This Prisoner-Orchestra Plays in a Russian Tea-Room Run for the Benefit of Russian Wounded. Two of the Men Here Led Orchestras in Vienna. (From the New York "World.")

the part of *Le Courier Musical*: "Such petty rivalries between directors tend only to work injury to music in general and, in this case, to Rameau in particular. Why does not the Opéra Comique produce instead 'Les Indes Galantes' or 'Platée,' for example?"

The cast selected by Director Rouché for the Opéra's production of "Castor et Pollux" has the statuesque Lucienne Bréval, the distinguished Italian guest, Battistini, and the Canadian tenor, Rodolphe Plamondon, in the principal parts.

Some of the Opéra's friends are now asking whether Vincent d'Indy's new lyric drama of imposing dimensions, "La Légende de Saint Christophe," is going to have its première this season, after all. It is known that the score is complete, but it seems that the composer is strongly opposed to having the novelty produced before the end of the war.

AND now Louise Edvina, the well-known soprano, formerly of the Boston and Chicago opera companies, has had the tragedy of war brought home to her in the most personal sense of the word. Her husband, the Hon. Cecil Edwardes, a captain in the British army, was killed in the recent great thrust at Cambrai. Mme. Edvina's work as a lyric actress is not so well known to the New York public as to other cities in this country. She made one guest appearance in "Tosca" at the Metropolitan in the early part of last season.

IN Spain a new movement is being initiated at the national opera house, or Teatro Real, as it is called, which has for one of its objects the training of more native opera singers and dancers of first rank that King Alfonso's country has produced in the past. According to the *Christian Science Monitor*, there are to be singing and dancing classes, free to the students, in the theater, and the new management, fulfilling the terms of

be more than eighteen years of age and less than twenty-five, and of good appearance, and preference is given to the pupils of the conservatoire or those who have had some musical education.

The dancing classes are also free and are divided into two groups, one giving a full course of instruction in French dancing and the other training for the ballet of the theater. Those desiring admission to this school must be more than fourteen and less than twenty-one years of age and of good appearance and figure.

TWO recent marriages have aroused much interest in the music world of Paris in view of the fact that in each case the bridegroom is a man of more than national reputation. In each case, too, the bride is a pianist. Gabriel Grovlez, the well-known composer of the modernist school, has just been married to a Mlle. Fourgeaud, while René Fauchois, author of the play, "Beethoven," which made a sensation in Paris at one time, but proved a failure here when given at the New Theater, has taken a pianist named Lucie Caffaret as his bride.

FOR the first time in the history of the country England now faces the prospect of having the whole question of primary musical education placed on a firm basis. The indefatigable Sir Thomas Beecham, the new president of the Royal College of Music in Manchester, pointed out at the recent annual meeting of that institution that with a Minister of Education in office who really loves music and intends to do something for it the English people may look forward to an entirely different attitude toward the subject on the part of the Board of Education.

"With a sympathetic Minister of Education it is possible to work miracles in the musical education of the country, and of such work colleges with progressive

and enlightened ideas can be the center." As the president of the Manchester College of Music, Sir Thomas hopes to place some practical suggestions before the education authorities in the immediate future. Appreciation of music can only be developed, he observed, by a judicious appeal to the faculties of musical perception and imagination, and he appealed for some more comprehensive and definite way of developing musical faculties than the singing class, which has served as a pitiable apology for musical education in the English schools for three-quarters of a century.

THIS season the Société des Concerts du Conservatoire will give twelve concerts in Paris. The Conservatoire concerts are a long established series, ranking among the most important events of the French capital's music season.

The director this season is André Messager, while conspicuous names in the list of soloists engaged are those of Maurice Renaud, Edouard Risler, foremost of French pianists to-day and Anton Hekking, the Belgian 'cellist. Emile Blanchet, the Swiss composer, is also announced.

WITH Clara Butt on her tour of the English Provinces and Scotland that suddenly came to an end a few weeks before Christmas, when the distinguished contralto had a temporary breakdown in health, was one of the strongest "concert parties" that this singer has ever taken out with her. Adela Verne, the gifted English pianist; Elso Stralia, the Australian soprano, and Lady Tree, with dramatic readings, combined with Mme. Butt to make an unusually interesting quartet of women artists.

Mme. Butt featured on her programs one of Rachmaninoff's songs, "Silence of the Night," which she sang in Russian, a language she has acquired since the war broke out. It is conceded that the musical high-water mark of the concerts was attained by Miss Verne, whose numbers were as varied in scope as the Bach-Busoni Prelude and Fugue in D Major and Liszt's Second Rhapsody.

SERIOUS misfortune has befallen the Belgian Grenadiers' Band, which visited London and other English cities last year, making a very favorable impression there. London *Musical News* reports that about six weeks ago, while the bandmen were near the firing line and sleeping at a farmhouse a long-range shell from the German artillery found their resting place.

Seven members of the band were killed outright and five others horribly wounded. The assistant bandmaster lost both legs and has since died. The other members of the band attended the funeral of their brother musicians and representatives from all other Belgian army bands also were present.

HAVING a neighbor who is learning to play the saxophone is not without its advantages, says *Musical*. It keeps one's mind off the price of groceries and shoes.

J. L. H.

TERRE HAUTE EMBRACES COMMUNITY SINGING IDEA

Interest in Movement Increasing Rapidly
—Dean McCutchan Leads 1100
Persons in Third Sing

TERRE HAUTE, IND., Dec. 26.—Interest in community singing, started here this month, is increasing each week. Despite very cold, stormy weather, an audience of 400 persons came out the first Sunday; with the weather still around the zero point and deep snow on the ground an audience of 550 persons on the second Sunday filled the main auditorium and gallery of the First Baptist Church. On Dec. 23 the third sing was held at the New Centenary Church. It is estimated that 1100 persons were present. The large proportion of men was noticeable.

Robert McCutchan, dean of the Music School at De Pauw University, Greencastle, Ind., president of the Indiana State Music Teachers' Association, and representative of the State Council of Defense in community singing, directed the mass chorus. Dean McCutchan gave a short, stirring address concerning this great movement, arousing much enthusiasm. He has without doubt the making of a great leader in this particular line of work. Magnetism, enthusiasm, a sense of humor and a genial, friendly way with his audience place him *en rapport* with it at once. Moreover, he is able to make his chorus understand and do what he wants it to do. He produced some beautiful effects last Sunday with this raw, untrained material. Enthusiasm was unbounded.

Three special numbers were given; Dean Armstrong played an organ solo, "Holy Night"; the boy choir of St. Stephen's Church sang "Star, Beautiful Star," and Margaret Hoberg's fine trio, "Calm," for violin, harp and organ, was played by Marguerite Kickler Miller, Marie Hazelrigg and Dean Armstrong.

Each evening of the week before Christmas, 3000 of the city school children, under the direction of Chester Fidler, director of music in the public schools, sang in various school centers old Christmas carols. On Christmas Eve the children of the Rose Orphan Home, directed by L. Eva Alden, sang a pro-

gram of Christmas carols in the chapel of the home. These children have a repertoire of little known and beautiful carols, many of them old, traditional carols of all countries. They sing them with much artistry. On Christmas Day the Chaminade Club of ladies' voices sang carols in the early morning at the two hospitals, and in the early evening the boy choir of St. Stephen's Church sang carols at the same places, as well as at the Old Ladies' Home. L. E. A.

MISS WILSON IN TEXAS

Smithville Audience Greet Singer with Enthusiasm

SMITHVILLE, TEX., Dec. 3.—Margaret Woodrow Wilson in her delightful concert at the Star Theater on Dec. 3 proved to the large audience that she had come not as the President's daughter, but as a singer—sincere in her purpose, and the enthusiasm of the the audience expressed its pleasure in the program of songs charmingly presented.

Of the accompanists who have visited Texas none deserve higher praise than Mrs. Ross David, Miss Wilson's accompanist. Mrs. David not only showed broad musicianship in her duty as accompanist, but it was a delight as well to listen to her in interpretation of MacDowell, Grieg and Saint-Saëns numbers.

A reception followed the concert at the Star Theater and many of the audience, which was composed of people from all the surrounding towns, had the pleasure of meeting Miss Wilson.

Many Artists Coaching This Season with Richard Hageman

Richard Hageman, conductor of the Metropolitan Opera House, is having a busy season aside from his work with the opera. Many artists are studying and coaching with him, and he is doing a great deal of accompanying. On Dec. 11 he played on the Battleship Seattle and accompanied his pupil, Florence Seligman, who appeared for the benefit of the sailors. He accompanied Mme. Gabrielle Gills at her recent recital in Aeolian Hall, where she sang groups of French songs. He played the accompaniments for Mme. Ganna Walska at the Sailors' Fund Fair, and at the New York Globe concert.



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Press Comment on Mme. ONELLI'S Successful Tour

The prima donna, Mme. Onelli, was in rare good voice last night and her selections won well merited approval.—*Buffalo Enquirer*, Dec. 20, 1917.

Her voice has unusual sweetness and is excellently managed, has fine clarity of tone, is well modulated and possesses a sympathetic and appealing charm. Mme. Onelli's diction is another of her assets.—*Rochester Evening Times*, Dec. 18, 1917.

Mme. Onelli has a fine soprano voice of good pure tone and excellent range. She showed versatility in her selection of songs and gave each in an artistic manner.—*Troy Record*, Dec. 11, 1917.

Mme. Onelli possesses a soprano voice of fine quality and thorough cultivation and her numbers called forth the warmest praise.—*York (Pa.) Daily*, Nov. 13, 1917.

Mme. Onelli possesses a voice of exquisite sweetness, with wonderful sustaining power and an enunciation which is most excellent.—*Allentown (Pa.) Chronicle and News*, Nov. 22, 1917.

Enrichetta Onelli has a lyric soprano voice which has perhaps never been displayed in more beauty and richness of tone than last evening.—*New Haven Journal Courier*, Nov. 29, 1917.

Mme. Onelli's voice is a warm, lyric soprano. It is well trained, flexible and well handled.—*Hartford Daily Courant*, Dec. 4, 1917.

Mme. Onelli's enunciation is pleasantly clear and it was a treat to listen to her singing, which is quite free from mannerism.—*Bridgeport Telegram*, Dec., 1917.

The three groups of songs rendered by Mme. Onelli were sung in English and enthusiastically received by the audience.—*Springfield Daily Republican*, Dec. 1, 1917.

Mme. Onelli won instant favor. She has a charming personality and a fine voice, which she uses intelligently.—*Worcester Evening Post*, Dec. 6, 1917.

Mme. Onelli proved herself a singer of distinction and more than fulfilled the expectations of the audience.—*Wilmington Morning News*, Nov. 15, 1917.

Her presence is ingratiating and she has a voice of adequate range and fluency. She was especially happy and discriminating in her choice of program material. Her voice has carrying quality and it has also the embellishment of color and warmth throughout a large portion of its range.—*Wilkes-Barre Record*, Nov. 24, 1917.

EXPLAINS PLIGHT OF EMMY DESTINN

Prima Donna of Metropolitan
is Practically Prisoner
Until War Ends

The mystery surrounding the absence from the Metropolitan Opera House of Emmy Destinn, the noted prima donna, was cleared up last week by Former Ambassador Frederick Courtland Penfield, who disclosed the facts concerning the singer in response to questions at Atlantic City on Dec. 26. In so doing Ambassador Penfield put at rest numerous stories, some of which had indicated the death of the singer in Austria-Hungary.

"She is in Bohemia, where she owns a rural castle in a village near which lives Dinh Gilly, known to American patrons of opera and a man of French citizenship of Algerian birth, and whose friendship was one of the reasons for Mme. Destinn's returning to Bohemia from America against the advice of friends," said the former Ambassador.

"Years ago Mme. Destinn in appreciation of a country which has paid her perhaps \$100,000 a year for her voice on the opera stage and on talking machine records, took out first papers of American citizenship. When within two or three months of the time when she would receive her final papers she went back to her rural castle in Austria. By treaty agreement between Austria-Hungary and the United States a subject of the monarchy remains a full subject until the last American papers are issued. Hence when Mme. Destinn sought my aid in securing an order permitting her departure that she might appear at the Metropolitan Opera House I could intercede only unofficially, and I invited the Austro-Hungarian Government to recognize her as a world artist and permit her to return to New York.

"After much negotiation I obtained for her a permit allowing Mme. Destinn and her woman secretary to quit the country on condition that she leave within forty-eight hours. Her plight today is a pathetic story of feminine indecision, with resulting loss to American art of one of its greatest exponents. Instead of leaving at once, Mme. Destinn permitted the time to elapse. She wasted the time allotted in foolish preparations, and when the time had expired the local authority forbade her to take the train. That is why New York this winter has no 'Girl of the Golden West.' She doubtless will be detained in Austria-Hungary until the end of the war."

HELEN STANLEY IN OMAHA

Gives Fine Recital Under Tuesday Club
Auspices—Other Local Events

OMAHA, NEB., Dec. 26.—The Tuesday Musical Club presented Helen Stanley in a recital at the Boyd Theater last Thursday evening, thereby showing, once more, the excellent judgment of its program committee. Mme. Stanley was in excellent voice and confirmed the very delightful impression she had made on previous appearances here. From her strikingly interesting program stood out particularly the beautiful rendition of the familiar "Butterfly" aria and the entrancing "Swans" of Kramer. Mme. Stanley was received with great enthu-

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A Holiday Sing at Pelham Bay Station



Percy Hemus, Song Leader of the Navy Department Commission on Training Camp Activities, Leading a Sing of the Sailors at Pelham Bay, New York

THERE are good times at Pelham Bay, the training station of the Naval Reserve, when the men join in song, under the leadership of Percy Hemus, baritone. The picture shown above is the first taken of a sing at the naval training station, where Mr. Hemus

is in charge of the music, and is published by courtesy of the Universal Animated Weekly. Mr. Hemus is known to the sailors in camp as the "cheer up" man.

The men of Pelham Bay station have enjoyed some excellent concerts that have been arranged by Mr. Hemus. The

last one was given on Dec. 16, when the artists were Alice Eversman of the Metropolitan Opera Company; Emma Roberts, contralto; Evelyn Starr, violinist, and George Harris, Jr., tenor. Mr. Hemus also added a group of stirring songs to the excellent program that was presented.

siasm. She was ably accompanied by Ellmer Zoller.

A recent recital of interest was that of Marie Mikova, pianist, a former Omaha girl and pupil of August Borglum. She played a long and taxing program and amazed and thrilled her listeners by her technical brilliancy and personal magnetism.

The first public service of the recently organized Nebraska Chapter of the American Organ Guild was given at All Saints' Church, and was participated in by the choirs of All Saints' and the First Presbyterian Churches; Organists J. H. Simms, Ben Stanley, Louise Shaddock Zabrieskie and Martin Bush and Rev. Mackay, Dean Tancock (chaplain of the Guild) and Rev. Dr. McKnight. E. L. W.

Many Novelties on Altschuler's Second New York Program

The Russian Symphony Orchestra, Modest Altschuler, conductor, announces a program containing several novelties for the second concert of its subscription series at Carnegie Hall on Jan. 19. The soloist will be Sophie Braslau, the Metropolitan Opera contralto, who will sing in Russian the solo part in "The Sermon of Beda," by Spendiaroff, and the vocal part of the suite, "The Shepherdess and the Faun," by Stravinsky, both of which will be given their first performance in America. Other "first time" numbers will be the opening one, a symphonic poem by Jurassovsky, entitled "The Phantoms"; a "Vocalise," by Rachmaninoff, arranged for 'cello and orchestra by Modest Altschuler, and four tableaux from "Le Coq d'Or" of Rimsky-Korsakoff. As a tribute to Scriabine, the "Poème Extase" will be played, as the date of the concert falls near the anniversary of the death of the composer.

SEATTLE MUSICIANS AID FUND

Local Organizations Devote Week to
Concerts for War Relief

SEATTLE, WASH., Dec. 22.—The musicians of Seattle deferred practically all other activities last week in order to devote their attention to the Red Cross Bazaar. Every musical society contributed its quota of artists to fill the various programs, and all the bands were enlisted for parades and evening concerts.

The Bazaar opened its series of programs with the Philharmonic Orchestra "Pop" on Sunday, Dec. 16, the proceeds of which went to the general fund. The Amaryllis Club and other musical organizations furnished one or more members on every program throughout the week, as well as furnishing a number of soloists for the feature singing of "The Star-Spangled Banner." Bertha Tremper composed a war song, applicable to the Bazaar purpose, entitled "Come Thru," which added a large sum to the music booth from copies sold. A. M. G.



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TELLS OF PRE-WAR DAYS IN BELGIUM

Edouard Deru, Belgian Violinist,
Discusses Work of Queen
in Fostering Music

"It was, of course, the war which was primarily responsible for our coming to this country nearly two years ago," Edouard Deru, the Belgian violinist, told a representative of MUSICAL AMERICA, "although I had been in England for fourteen months prior to sailing for America. I had my position in Brussels as principal assistant to Eugene Ysaye firmly established, and gave such time as I could to concert work in Belgium, Germany, Holland, Switzerland, England, Italy and France. I did my teaching during the winter and in the summer months the pupils went to Ysaye's country place at Godinne. We had many American pupils, among them Mr. Persinger, Mr. Weisbach, Jean Taylor, Laura Wheeler, Fred Landau, Victor Poland, and so many others that I cannot recall all their names."

To a question about the beginning of his career M. Deru told how as a very young orphan boy he formed the idea of becoming a violinist and put forth all his growing energies to that end. First honors came to him in his native city of Verviers in the School of Music when



Edouard Deru, Prominent Belgian Violinist

he was fourteen years of age, and then he went to Brussels to study with Ysaye at the Conservatoire, where he once more gained first honors. He became solo violinist at the Théâtre Royal de la Monnaie

and at the Kursaal at Ostend. He tells many interesting anecdotes of the premières of many of the operas which had their first hearings at Brussels. Particularly did he speak of "Thaïs" and the coaching of Massenet; "L'Etranger" by d'Indy, and "Le Roi Arthus" by Chausson which he says is a stunning work and had a great success. Orchestra was not Mr. Deru's favorite branch of the work, so he gave it up and devoted all his time to concerts and teaching.

"The work at the 'Concerts Populaire' and 'Concerts Ysaye,'" he says, "was always very interesting, for many visiting conductors came, among them Saint-Saëns, Richard Strauss, Karl Muck, Edward Elgar and Frank Van der Stucken."

"And your work with the Queen of Belgium, Mr. Deru?"

He smiled happily over pleasant memories for Queen Elizabeth is not only a patroness of music but she is a very excellent musician and a conscientious student and very modest about her talent. "The Queen is particularly fond of chamber music," said Mr. Deru, "and often, with two other professors from the Conservatoire and myself, played the Beethoven and Mozart Quartets. She had restored a beautiful little theater, much like the Trianon, in the grounds of the royal summer chateau about ten miles from Brussels and was just starting a series of chamber music seances when war broke out. I talked to her when I was giving some concerts at the front for the soldiers and she was then planning the continuation of these

seances as soon as the war ends. I had also just started to teach the young prince, Charles, an extraordinarily clever and talented boy. He is now fourteen and his mother is deeply interested in his musical career."

Mr. Deru is very favorably impressed with America and declares that if the war lasts very long he may decide to remain here, but if it ends soon he would go back to take up his old position. He would, however, like to return to this country later for a concert tour such as he gave in England. He has been heard in New York, Washington, Philadelphia, Pittsburgh and other Eastern cities and will give a recital in New York shortly. Besides good musicianship M. Deru has a delightful personality. He owns a fine Andreas Guarnerius and has a most charming wife. What more can one ask for success and happiness? F. V. K.

Emma Roberts Triumphs in London
(Canada) Concert

Emma Roberts stood the test of taking the place of Christine Miller, the contralto, at the opening concert of the Musical Art Society's course at London, Ontario. Miss Roberts had been engaged for a date in February, but a telegram from Miss Miller, who was indisposed, caused a quick shifting of dates and Miss Roberts, who happened to be singing in Detroit the previous day, hurried to London to fill the gap. As the evening wore on it became a triumph for Miss Roberts, who was in excellent voice.

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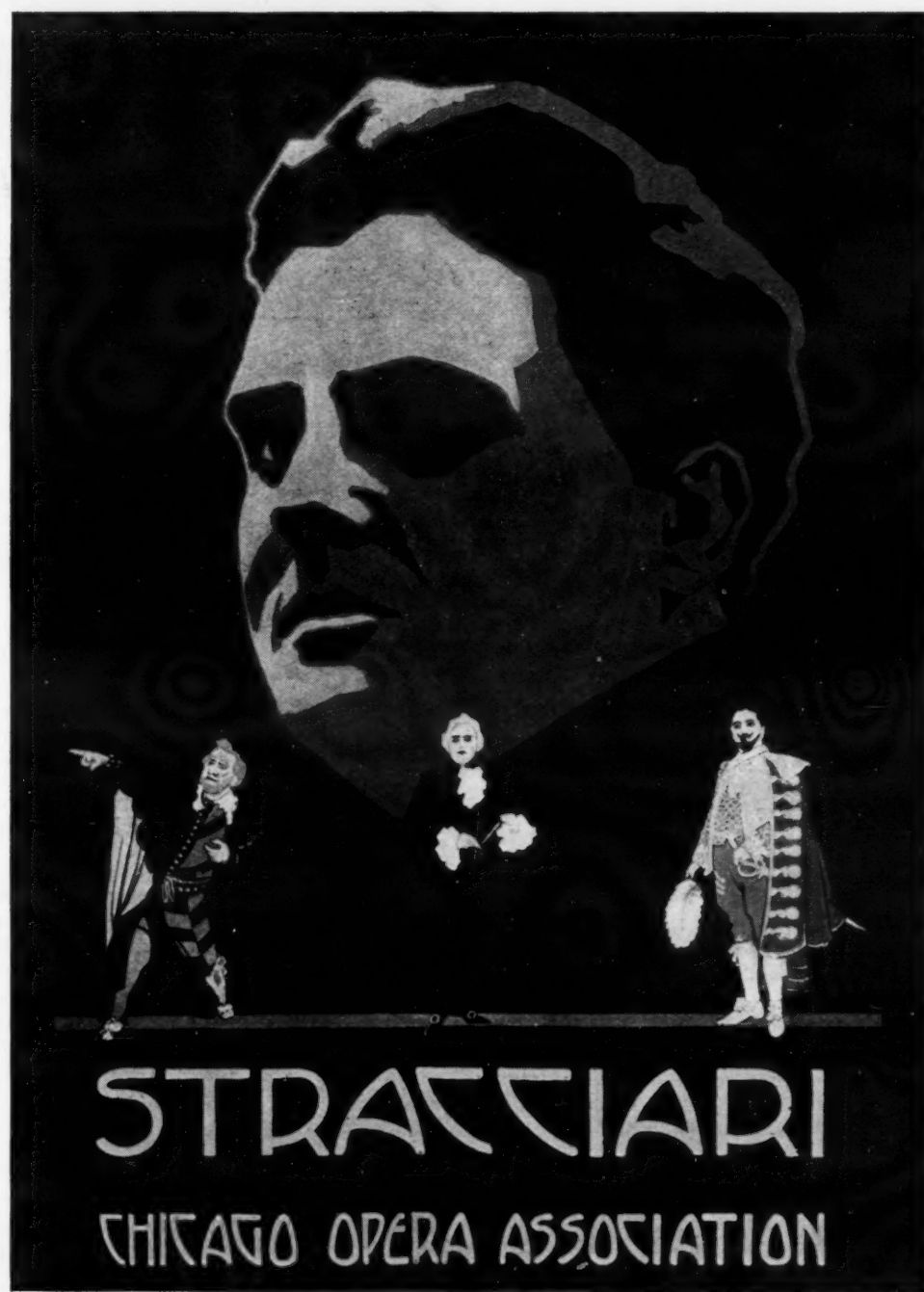
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Mr. Stracciari's F and G flat in the upper register sounded to me last evening like two of the most perfect tones (I believe that under certain conditions one is permitted to use this locution) that I have ever heard from the throat of any baritone. The whole voice is sympathetic, even and delightfully solid, while these two upper tones are extraordinary. You always feel entire surety when he begins a phrase that he knows precisely what he is doing and will attain the desired goal at the exact moment intended. He is a master of the art of operatic song, and just the man that our company has lacked.

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MAINE SOLDIERS SING WITH LIBERTY CHORUS ON COMMUNITY SONG DAY



Soldiers' Quartet and Leader of Liberty Chorus. Lower Row, Reading Left to Right: George Thornton Edwards, Byron Stuebgen, Walter Torr; Back Row, Allan Cornell, Ira Fonda

PORTLAND, ME., Dec. 24.—The People's Community Chorus inaugurated in Maine the observance of Community Song Day on Dec. 19, with a program given in the Empire Theater, under the leadership of George Thornton Edwards. Songs of the Allies and folk songs of America were sung by chorus and audience. An especially pleasing

feature of the program was the group of songs given by a quartet of soldiers from the Third Company, United States Regulars, stationed at Fort Williams. A collection of songs of the camps, and the national anthem ended the program. Delmar Kennedy was a pleasing accompanist for both chorus and community singing.

LIBERTY CHORUSES OF MAINE ARE INCORPORATED

State-Wide Movement Planned Under the Leadership of George Thornton Edwards of Portland

PORTLAND, ME., Dec. 20.—On Dec. 19 the State Liberty Chorus was incorporated under the laws of the State of Maine, which provides for the incorporation of musical, patriotic and benevolent societies. The plan is to make the movement a State-wide one, with chorus units in every town and township throughout Maine. Officers elected are: President, George Thornton Edwards; vice-president, Ralph D. Littlefield; treasurer, Rev. Frank E. Baldwin; director-general of music, George Thornton Edwards.

It is proposed to hold a big meeting for all those who desire to join the Liberty Chorus in Portland at an early date, at which the Liberty songs will be sung.

Liberty Choruses are wanted in every community throughout the State, so that upon important public occasions the Gov-

ernor of Maine or the director-general of the State Liberty Chorus may call upon and have reliable, patriotic and inspiring musical leadership and assistance, which shall be given entirely without remuneration.

All existing choral organizations and community choruses will be asked to volunteer as auxiliary choruses. Organizations of mixed, male or female voices will be equally welcomed.

Liberty Chorus Units will be started under the leadership of competent, earnest and patriotic local directors. Standard and uniform music will be arranged by the director-general, and individual talent and Maine composers will be encouraged, as well as local enterprise.

Junior Liberty Choruses are wanted in every school. Those interested will understand the lasting benefit which the musical and community life of the State will receive from this great State-wide chorus, the members of which may meet at any time, anywhere and know the same songs; and be ready to sing them with members of other communities.

Yonkers High School Chorus Sings the "Messiah"

YONKERS, N. Y., Dec. 22.—The Yonkers High School Chorus, Howard Clarke Davis, conductor, gave the "Messiah" for its annual Christmas concert in Philipsburg Hall on Dec. 20. The oratorio was given an admirable presentation by both chorus and soloists, the latter being Marie Stoddart, soprano; Mrs. Pearl Benedict-Jones, contralto; John Camp-

bell, tenor, and Frederic Martin, bass. The High School Orchestra, Victor L. F. Rebman, conductor, accompanied the chorus, with Alberta Waterbury at the piano and C. E. Dinsmore playing the organ accompaniments.

CELEBRITIES AT CHRISTENING

Opera Stars Pay Respects to Maestro Tanara's Four-Months-Old Son

Eighty-five guests, among them many luminaries in the musical world, attended the reception following the christening of Maestro Fernando Tanara's four-months-old son at the Church of the Blessed Sacrament, New York, on Dec. 9. Mme. Nana Genovese and Enrico Caruso have been attentive and generous godparents to young Mario Enrico Tanara and have bestowed many gifts upon the baby. Among the guests at the reception were Messrs. Martinelli, De Luca, Papi, Setti, Ariani, Martucci, Benyan and Mr. and Mrs. William J. Guard.

Mme. Guilbert in Final New York Recital, Aided by Mildred Dilling

Mme. Yvette Guilbert the inimitable last week appeared in the last of her present series of recitals in New York, at the Théâtre du Vieux Colombier. In the afternoon Mme. Guilbert gave her powerful "Femmes et Hommes du Passé et du Présent," assisted by Mildred Dilling, the harpist, and Maurice Eisner, accompanist. Mme. Guilbert moved her audience to tears and laughter, as she invariably does. Miss Dilling's charming numbers won her warm applause.

Helen Desmond, Pianist, Making N. Y. Début with Volpe Orchestral Forces

When the Young Men's Symphony Orchestra gives its concert at Aeolian Hall on Sunday afternoon, Jan. 20, Helen Desmond, a gifted young American pianist, who has studied under Mrs. J. Harrison-Irvine will be the soloist, making her New York début. She will play the Saint-Saëns Concerto in G Minor. The orchestra, under Arnold Volpe, will play the Pergolesi-Franco Concertino in F Minor for Strings, Brahms's Second Symphony and the Massenet Overture, "Phédre."

Frances Nash Is Soloist with Fine Orchestras

Frances Nash, pianist, will make her fourth orchestra appearance this season on Jan. 23 with the New York Symphony Orchestra at Lancaster, Pa., and her fifth orchestral appearance with the Detroit Symphony in April. Miss Nash played the Saint-Saëns G Minor Concerto with the Boston Symphony Orchestra in the regular symphony series in its home city early in the season, and since then has filled a return engagement with the Kansas City Symphony and made her first appearance with the Tri-City Symphony Orchestra.

Mabel Garrison Giving Many Concerts

Mabel Garrison, coloratura soprano of the Metropolitan Opera Company, is establishing a record in the matter of concert appearances. Mme. Garrison has given twenty-five concerts and recitals since Oct. 1 and is booked for eight more during the first three weeks in January, often singing in two different cities on the same day. Among the cities in which she will sing in the near future are Reading, Scranton and Watertown, Pa.; Columbus, Ohio; New York City, Troy and Syracuse, N. Y., and Erie, Pa.

NEW YORK TENOR IN CAMP POPULAR IN SPARTANBURG, S. C.



Judson House, the Gifted New York Tenor, Stationed at Spartanburg

SPARTANBURG, S. C., Dec. 26.—Among the soldiers of the Twenty-seventh Division now stationed at Camp Wadsworth, near this city, is Judson House, the well-known tenor of New York. Mr. House has been most generous in singing since his arrival and, possessing an engaging personality, has already made many friends among the Spartanburg people. He is much in demand, having sung at several Red Cross benefits, various churches of the city, and recently filled a week's engagement at a local playhouse, singing to packed houses in the evening. He also was the assisting soloist at a complimentary concert given recently to the soldiers of the Twenty-seventh by the Woman's Music Club in Converse College.

Mr. House prior to his call to the colors was soloist at the Montclair Congregational Church at Montclair, N. J., and also late soloist of the New York Avenue Methodist Church of Brooklyn. He was recently secured by the First Presbyterian Church of this city as assisting soloist and will sing at the evening service.

The tenor recently had a two days' leave of absence to sing in the "Stabat Mater" and "Rigoletto" at the midwinter festival at the State Normal School at Greensboro, N. C., where he has appeared on several occasions and is a popular favorite.

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"She produces a singularly pure, golden tone that lent itself to an eminently satisfactory rendition of the difficult composition she played."—*Baltimore American*.

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Frederick Gunster
TENOR

Do you know "Honey Mine," the new song by Helen Howarth Lemmel? It is a record-breaker so far. Words and music written at Belvoir Camp, Virginia, where it was sung to five hundred soldiers and enthusiastically received and sung by them. (It is dedicated "With Love to All the Boys"); three days later accepted by a New York publisher and desired by third; placed in the repertoire of no less an artist than David Bispham and sung by him at a monster meeting for soldiers at the Manhattan Opera House, New York. (He further says, "It will be an enormous popular success"); the first big edition off the press—and all within fourteen days. Song leaders, your boys will love to make "Honey Mine" theirs.

"Honey Mine" will sweeten any program. Your dealer knows Harold Flammer, Inc., 56 West Forty-fifth Street, New York City, publisher.

RICHMOND CHILDREN HAIL YULE IN SONG

March Through Streets 1000
Strong Singing Carols—
Music Clubs Active

RICHMOND, VA., Dec. 27.—The choral singing at the Community Christmas Tree exercises this year was a decided success and the community spirit was manifested throughout. The great chorus gathered about the "Tree of Light" and for half an hour sang Christmas carols, concluding with "America." Led by a chorus of 1000 school children the great assemblage of people joined heartily in the singing.

A new feature was introduced when the school children met at the John Marshall High School, where the Christmas Tree had been erected. Escorted by the John Marshall High School Cadets the chorus marched through the streets to the tree, singing carols all along the line of march. Passing by the Retreat for the Sick and the Memorial Hospital, a halt was made and several carols were sung for the benefit of the sick who could not attend the Christmas Tree exercises.

After the singing of the carols at the tree the line of march was again formed and marching up Broad Street, which was brilliantly lighted, the children sang continuously. A detachment of Boy Scouts burning red lights, accompanied the singers on the march through the streets.

When the chorus arrived at the big department store of Miller & Rhoads about 1000 of the employees came out into the

street and joined in the singing, the Christmas tree program being rendered.

In spite of war conditions interest in music in Richmond is demonstrated in highly successful concerts given by local clubs. The Richmond Male Choral Society recently gave its fifth complimentary recital, which was by far the most ambitious undertaking of this progressive organization. In spite of the loss of eleven members by enlistment, the singing of the chorus was never better. The program was repeated at Camp Lee, located at Petersburg, the Saturday before Christmas and hundreds of the soldiers in training at that place turned out to hear the music and the club was given a tremendous reception.

The St. Cecilia Chorus gave its third concert, presenting an interesting program. The proceeds were given to the war relief fund.

Howard D. Bryant, baritone, was soloist at the St. Cecilia concert and Mrs. Horace Slater, contralto, and J. Foster Barnes, baritone, were the soloists at the Male Choral Society entertainment. At the concert given for the soldiers at Camp Lee, Gladys Peyton, soprano, and Mr. Barnes were the soloists. F. Flaxington Harker is director of both clubs. W. G. O.

HARRIET FOSTER'S DEBUT

Mezzo-Contralto Sings Varied Program,
Creating Good Impression

Harriet Foster, mezzo-contralto, appeared in recital at Æolian Hall on the evening of Dec. 28. This was Mrs. Foster's first appearance as a recital artist and the impression she made was a favorable one. The program consisted entirely of songs in Italian, French and English and ranged from Scarlatti, Carissimi and Handel through the modern French and Russian composers to contemporary Americans, such as James H. Rogers, Frank La Forge and Dorothy Herbert.

Mrs. Foster's voice is best in its middle register. Her lower voice lacks the breadth one expects of a contralto and her high notes were uncertain in production. When she was sure of her note, the quality was agreeable and this leads one to feel that longer experience will remedy the defect. Her best work was done in Handel's "Care Selve" and, indeed, all through the program the singer was at her best in sustained passages rather than those demanding virtuosity. Mary Pinney was accompanist.

Tina Lerner's Success in Cuba

Annie Friedberg, the manager, received a telegram on Monday from her representative in Havana regarding the success of Tina Lerner, the pianist, in that city. The wire reads: "Lerner tremendous success. Second concert sold out. Third concert Sunday."

Jacques Thibaud, the French violinist, will give a recital in Æolian Hall on Saturday afternoon, Jan. 19.

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Announces

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Soloist

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"He conducted with an incisive and sufficiently elastic beat, keeping his men well in hand," says the New York American of

MAX JACOBS

Conductor of the

NEW YORK ORCHESTRAL SOCIETY

after its concert at Æolian Hall, New York
on Dec. 23, 1917



The New York Critics Said:

The Times:

The Orchestral Society of New York, conducted by Max Jacobs, played its first matinee of the season yesterday in Æolian Hall, an event dignified by the beautiful Symphony in D Minor of the Belgian, César Franck, in which these seventy players acquitted themselves with high credit. Arthur Hartmann, in a box, heard his two sketches, "In the Orient," written ten years ago, and played now for the first time—a delay such as American composers have complained of before—and Victor Herbert was also present to acknowledge his own "Irish Rhapsody."

The World:

The Orchestral Society, founded and directed by Max Jacobs, gave its first concert of this season yesterday at Æolian Hall. The orchestra plays with somewhat finer precision and confidence than last season.

The American:

In the meantime the Orchestral Society was devoting a great deal of energy and enthusiasm, under the vigorous and stimulating baton of Max Jacobs. He conducted with an incisive and sufficiently elastic beat, keeping his men well in hand.

The Tribune:

Mr. Jacobs's orchestra is a body of capable musicians which showed yesterday a distinct improvement over last year. Mr. Jacobs proved himself a conductor possessed of taste and authority. Yet it is evident that the new organization is finding itself artistically.

The Brooklyn Daily Eagle:

Max Jacobs, with his orchestra, put himself in line with some of our best orchestral bodies yesterday in Æolian Hall, in many respects, through giving an excellent program under the auspices of the Orchestral Society of New York. The numbers interpreted were such as to demand good scholarship in music from leader and musicians. César Franck's Symphony in D Minor and Tchaikovsky's "Francesca da Rimini" were the high-water mark compositions, and they were given with good color and vibration.

The Sun:

The Orchestral Society of New York, Max Jacobs conductor, gave the first concert of its fourth season yesterday afternoon in Æolian Hall. The playing of the orchestra showed decided improvement over past work. The performance of the Symphony in D Minor (Franck) contained commendable qualities. The fantasy was much better rendered in the matters of tone, color and finish.

The Globe:

Max Jacobs, who wielded the baton, gave the composition an intelligent and dramatic rendering, afterward bowing acknowledgment to the composer, who was seated in the balcony. The program included also César Franck's D Minor Symphony and Tchaikovsky's "Francesca da Rimini."

The Herald:

A good sized audience heard an interesting program creditably played. The principal contribution was Franck's Symphony in D Minor, one of the most effective and at the same time one of the most difficult symphonies to present.

The Evening Mail:

The Orchestral Society of New York, led by Max Jacobs, gave its first concert of the season at Æolian Hall yesterday afternoon. This orchestra has evidently profited by the influx of some new material, and afforded on this occasion the most satisfactory exhibition of its career, particularly in the D Minor Symphony of César Franck.

The Call:

A most gratifying feature of the afternoon was the demonstration by young Max Jacobs of his growing powers as a conductor. The superficial listener would no doubt find him lacking in disciplinary powers and objective finish, and fail to see that he possesses to an unusual degree a feeling for the surge of rhythm and idea in music and conveys it through his men to the audience by a subtle subjective method. On account of this peculiar psychology as conductor, he is one of the most promising signs on the musical horizon to forward-looking music lovers and it is hoped that the Orchestral Society will utilize his talents in the production of many works of the modern imaginative school, as well as the worthy attempts of American composers.

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LUCY GATES

Soprano

Within the past few weeks

SAINT LOUIS

Coloratura sopranos are not so plentiful as they once were, but what with Melba, Galli-Curci and now Lucy Gates, we seem to have had a flock of them. In the matter of vocal virtuosity Miss Gates is the proud possessor of a trill and staccato that is quite as electrifying as that of her more famous sisters in song. In fact, her trill is nearer the real thing than that of either Melba or Galli-Curci. High notes, too, are periods of triumph for her. She soared up to the E above high C without apparent effort, and in a tone of lovely light quality.—St. Louis Times, Nov. 16th.

TOLEDO

She gets an atmosphere around each song; she weaves a spell, so to speak, which keeps one breathless and hypnotized until the end is reached. We hope Miss Gates will come again, and we are sure if she does she will receive a warm welcome.—Toledo Blade, Nov. 28th.

DETROIT

She sings with delightful ease. Each note is beautifully rounded and pure and the clarity of her enunciation is most gratifying.—Detroit Tribune, Nov. 30th.

SYRACUSE

Miss Gates made her initial bow before a Syracuse audience last night and after her arias she was given an ovation.—Syracuse Post-Standard, Dec. 1st.

WINNIPEG

Her voice is one of melting beauty of tone delightfully even throughout its entire compass. Lucy Gates has won a high place in the esteem of local music lovers. She is easily the most satisfying artist of her kind that has appeared in Winnipeg for some considerable time past.—Winnipeg Free Press, Dec. 5th.

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Stokowski Breaks Away from the Thralldom of "Feature" Program

Philadelphia Takes Kindly to a Diversified Orchestral Offering—Guimar Novaes Honored After Her Recital—Society of Ancient Instrument Artists Delights Disciples of Chamber Music—Sunday Concerts Making Headway Despite City's Antiquated "Blue Law" Restrictions

By H. T. CRAVEN

Philadelphia, Dec. 31, 1917.

FREED from the self-imposed restraints of the "feature" program, Leopold Stokowski conducted concerts of commanding artistic import at the Academy of Music on Friday afternoon and Saturday evening of last week. This digression from a policy now overworked in the music field was exceedingly welcome. Overconfidence in its alleged advertising and "new" values has lately led many purveyors of instrumental art to hamper their selection of suitable compositions by too rigid a reliance on classification. The method has been elaborately developed by the Philadelphia Orchestra this season. Up to date, music patrons here have been offered an "American" program, a "Russian" program, a "Tchaikowsky" program, and a so-called "Scandinavian" program.

The endeavor to make such rosters consistently characteristic has sometimes led to the incorporation of works in which fidelity to the descriptive title of the bill was maintained at the expense of inferior artistry. It is, for example, highly probable that the shallow Sinding symphony performed at the recent "Scandinavian" concert was given only because it suited titular requirements. Carried to conceivable extremes such a procedure could have dire results. If the specialization craze continues we may be forced to hear programs devoted exclusively to funeral marches, to dance

music, to spring rhapsodies, to "storm" music, to romantic music, to psychological music, to "love" music, festival music, religious music, and so on.

The artistic disadvantages of this sort of thing are obvious. Mr. Stokowski has still to submit his already forecast Bloch program, French program, Wagner program, Nibelungen program and English program. It is safe to prophecy that the unfettered concerts will be the most noteworthy.

Unshackled, then, by preconceived stipulations, Mr. Stokowski last week went directly to glorious founts of inspiration. He submitted a program void of novelties, but pregnant with celestial fire. The major instrumental offering was the superb and lately too-seldom-heard Schubert Symphony No. 7 in C Major.

No masterpiece on the orchestra's programs during the season has been so eloquently read as this one. Mr. Stokowski as a conductor leans toward the emotional. The architectural beauty of musical line emphasized by the Boston Symphony is seldom the salient feature of his performances. On the other hand, the Philadelphia leader has warmth, deep temperamental feeling and an appealing sense of the romantic. Such attributes may be called into brilliant service in a presentation of the deathless Schubert work.

The power and sympathy revealed in its latest interpretation evidently profoundly stirred last Friday afternoon's large audience. Significantly spontaneous applause resounded through the Academy after the last thrilling notes of the finale had been sounded. At Mr. Stokowski's signal the entire personnel

of the orchestra rose to acknowledge the richly deserved tribute.

The other exclusively instrumental number was the Weber "Euryanthe" overture, so strikingly prophetic of many of the finest effects in the "Lohengrin" score. The work was played with infectious verve.

Miss Novaes the Soloist

The soloist thrilled Philadelphians with the conviction that a great feminine pianist is fully deserving of the encomiums lavished upon her in New York. This artist is Guimar Novaes, who was making her debut at the Academy in a deeply moving interpretation of the Beethoven Concerto No. 4 in G Major. The first limpid tones from the keyboard betrayed the comforting information that here at last was a youthful virtuoso neither over praised nor spoiled through adulation. Her tropical origin naturally evoked recollection of the days when Teresa Carreño first thrilled the American music world with the tempestuous force of her talent.

Señorita Novaes, the Brazilian—the Paulista, to be more exact—is not, however, a second Carreño, nor do her gifts properly call for comparison with those of the leonine Venezuelan pianist. The chief traits of the gifted young girl are unwonted dignity and restraint, an intense appreciation of poetic values, a warm sympathy with the imaginative content of the greatest music, a touch that combines delicacy with power and a dazzling technique.

She emphasized especially the almost lyric qualities of one of the loveliest, though not the most majestic, of the Beethoven piano concertos. Withal her manner was modest and sincere. Not the faintest hint of affectation or self-satisfaction marred her soul-gladdening performance.

Following the concert the Women's Committee of the orchestra tendered Miss Novaes a reception at the Art Alliance. Aside from the justice of this personal tribute there was added significance in this recognition of musical Brazil, a nation which gave Carlos Gomez to the world, and is today making rapid progress along artistic lines.

Rio and Sao Paulo are now musical centers of real distinction, as the writer can attest from personal observation. Their opera houses are among the finest in the world. Their characteristic school of national music is not yet well known north of the Tropic of Cancer, but its progress is assuredly worth watching. New York has awakened to the electric brilliancy of modern Spanish music as typified in Enrique Granados and, in a lighter vein, in Quinto Ververde. Appreciation of the curiously distinctive

melodic beauties of Brazilian compositions may before many years enliven musical criticisms. Some of the native dance rhythms are vastly intriguing.

Ancient Instrument Society

Altogether charming was the third "meeting" of the Philadelphia Chamber Music Association in the Ball Room of the Bellevue-Stratford on Sunday afternoon, Dec. 17. The program was furnished by the Societe des Instruments Anciens. The artists were Maurice Hewitt, quinton; Louis Hasselmans, viole de gambe, Henri Casadesus, viole d'amour; Maurice Devilliers, basse de viole; and Mme. M. L. Henri Casadesus, harp luth.

It was remarked by an auditor well versed in the possibilities of musical instruments, ancient and modern, that while the quinton, viole de gambe, basse de viole and harp luth have perhaps been surpassed in effectiveness by their present day successors, nothing has ever quite replaced the enchanting tone of the difficult, many-stringed viole d'amour.

M. Casadesus is a supreme virtuoso with this suave violin. Its appealing qualities were potently revealed in the tender harmonies of Lorenzini's sonatine, "La Chasse," played with assured and masterly art. The delightful program was devoted exclusively to unfamiliar composers, and included Destouches "Le Pays du Tendre," a quatuor by Nicolet and Monsigny's Ballet de la Royne.

Bigoted Blue Laws

The success of these fortnightly "meetings" at the Bellevue is convincing proof of the appeal of high class Sunday afternoon musical offerings. Apart from the distinct enjoyment they give, the series ought unquestionably to pave the way for Sunday concerts given under proper auspices. Anything which will put a quietus on the embarrassing and bigoted "blue laws" prevailing in this city is rapturously to be welcomed. Philadelphia will be artistically emancipated when Sunday symphony programs are freely permitted here as in New York and all the great Continental European capitals.

Rebecca Clarke, Viola Player, Scores in Pittsfield, Mass.

Rebecca Clarke, the English viola player, made a good impression at a concert on Dec. 27 given by the Berkshire Community Chorus at Pittsfield, Mass. Dr. Frank Sill Rogers directed the chorus and introduced Miss Clarke, giving a short description of the viola. Miss Clarke plays with fine command of her instrument and exquisite art. Her numbers were highly pleasing and she responded graciously to encores.

Philharmonic Plays in Newark, Ohio

NEWARK, OHIO, Dec. 26.—The New York Philharmonic appeared here in concert on the evening of Dec. 19, under the baton of Josef Stransky. A fair-sized audience greeted this splendid organization and it was a great disappointment to those who only hear a symphony orchestra once a year that no encores were given. Elsie Deermont, contralto, sang excellently "My Heart at Thy Sweet Voice."

J. S.

MONTEUX

CONDUCTS

"MAROUF"

in premiere in America of Rabaud's Opera at Metropolitan Opera House, N. Y., Dec. 19, 1917

THE GLOBE, December 20, 1917.

"Of Mr. Monteux's contribution I speak last, though in a sense it is first, for the devotion of this accomplished conductor to the cause of 'Marouf' spoke out in tones that need no praise."

EVENING POST, December 20, 1917.

"In his zealous and convincing leadership Mr. Monteux did not fail to reveal in all their charm the many kaleidoscopic orchestral tints which, next to the scenery, are the principal assets of this operatic novelty."

EVENING WORLD, December 20, 1917.

"Mr. Monteux conducted masterfully, with keen appreciation and fine understanding of the work of his countryman."

EVENING SUN, December 20, 1917.

"As heavy as any scoring of the evening was that which went to Pierre Monteux, who conducted the orchestra. Here was an opera suited to Mr. Monteux's own ideals, possibly; at any rate, he was much at home with it and his baton commanded a smoothness which rubbed up all the lustre of the score."

HERALD, December 20, 1917.

"Mr. Monteux brought out many fine touches in the orchestra score."

TIMES, December 20, 1917.

"'Marouf' was under the direction of Pierre Monteux, the new French conductor of the Opera House, who showed his admirable musicianship and his firm command of the situation in the good results he obtained. The orchestral part, a delicate and closely woven tissue, with a constant shifting of instrumental color and rhythm, was played with finish and nice balance."

EVENING TELEGRAM, December 20, 1917.

"Mr. Pierre Monteux conducted the work with a complete mastery of its musical and dramatic force."

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JUDSON HOUSE

At Camp Wadsworth

Mr. House, active in oratorio and concert, is proving himself a patriotic citizen, and at the same time of his service to his country he is not neglecting his art. He is being enthusiastically received in the musical circles in and about the Camp—to the great enjoyment of his comrades as well as the public.

Frank Talk About the Musical Alliance

AS was stated when the Musical Alliance was started, those who are in charge of it, including the treasurer, will make at the close of each fiscal year a proper report with regard to all receipts and expenditures, certified to by one of the most eminent expert accountants in New York City, so that those who have contributed even the modest sum of one dollar shall feel that their money has been put to a good purpose.

The activities and the work done during that period will also be reported.

While it will naturally take some time to get the Alliance organized and considerable effort in the way of educational work to bring it to the point where it can begin to accomplish something it is already making itself felt in a number of important directions.

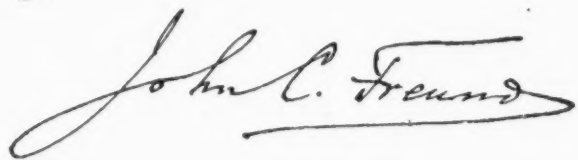
Only recently a prominent United States Senator asked me whether the Alliance would take any position politically, to which I replied that it would not do so for the reason that it had nothing to do with politics, but that it would most certainly inform its members whenever any candidates for national, state, municipal or local office were known to be opposed to giving any consideration to music or to the musical industries, or to be opposed to the introduction of music into the public schools.

The Alliance will inform its members also as to such candidates for office who are in favor of the recognition of the cultural value of music and, indeed, of all the arts by the establishment of a Ministry of Fine Arts in the national government.

Among its other activities the Alliance will inform its members particularly with respect to those conductors, singers and players who are giving the compositions of Americans a fair show, as well as with respect to those managers who are at least fairly disposed to American talent.

The organization, which has barely started, may claim that those who have it in hand be given at least a reasonable time to get it on its feet with regard to membership, especially at this time of strain and stress, when scarcely a person of ordinary means is not subjected to a thousand and one pleas for help in every possible direction.

So far as the finances are concerned let me say right now that while the subscriptions are coming in from all parts of the country, and in almost every case from people of prominence and influence in the musical world and in the musical industries, it will take, nevertheless, considerable time before the income will equal the outgo.



Rudolph E. Schirmer, Noted Music Publisher, in Full Sympathy with Aims of Alliance

To the Editor of MUSICAL AMERICA:

I have just received the following communication from R. E. Schirmer:

"I received the circular of the Musical Alliance of the United States and would ask you to kindly make application for membership in my name. You might also notify the secretary that I am in full sympathy with all the aims of the Alliance and hope that they may be fully realized."

Believe me,

Very truly yours,

O. G. SONNECK.

New York, Dec. 21, 1917.

It Is Within the Field of Duty for "Musical America" to Assume the Responsibility of Accomplishing the Task

To the Editor of MUSICAL AMERICA:

Thanks, Mr. Freund, thanks very much for your editorial on "The Issue Defined" in the Dec. 8 MUSICAL AMERICA. It is cause for immense satisfaction, almost for rejoicing, that you have so disclosed your position. Only a few weeks ago another New York weekly, whose influence in a moral and literary way can be compared only to your own, took a similar stand.

If the United States as a nation has one predominating sin, it is the sin of substituting black for white, substituting a lie for the truth. Am I exaggerating when I say that this sin is a characteristic of society? To say the least, it well nigh permeates society from top to bottom. High government officials are not excluded, the religious press is not excluded, and still more unfortunate, if that is possible, the microbe has infected the field of education—the State Board of Education has 'em as well as the president of the cross-roads college. No, I am not a pessimist, just see things as I find them. The musical profession also

is infected; this is the reason you have need of complaint and wish to be clearly understood. Long live MUSICAL AMERICA!

Your efforts to unify the strength and influence of the musical profession will, I am sure, yield a rich reward to all concerned. There was hope that the M. T. N. A. would solve the problem, but I doubt if its outlook was broad enough or that the means of publicity was organized on a successful basis for achieving this great end.

I believe that it is within the field of duty for MUSICAL AMERICA to assume the responsibility of accomplishing this task and I firmly believe that you will do so.

Very truly yours,

CLARENCE CHANDLER.

Bottineau, N. D., Dec. 18, 1917.

Secretary-Treasurer Boston Music Publishers' Association Endorses Alliance

To the Editor of MUSICAL AMERICA:

It is a pleasure to me to know of the good things represented by the Musical Alliance of the United States and to offer my little bit in furthering the cause. May success reward you for your untiring efforts to unite all interested in music and musical industries.

Respectfully yours,

JAMES A. SMITH, Sec.-Treas.,

Boston Music Publishers' Association.
Boston, Mass., Dec. 22, 1917.

Willing to Back the Combination

To the Editor of MUSICAL AMERICA:

I have contributed my quota of pabulum for the sustenance of so many idealistic fledglings and have seen them pass away unwept—save by the contributors—that the high sounding Musical Alliance of the United States at first registered very faintly upon my ought-to-help. When, however, I found that Mr. Freund was the chief motivator, I hauled out my check book and herewith hand you my dues, for I believe in Mr. Freund as a

man who can put at least a modicum of life in each of the eight specific aims. I have never met Mr. Freund, but I know what he has done. He does not know me and still less what an inspiration his MUSICAL AMERICA has been to me, but that is beyond the question.

I am willing to back the combination of Freund, Weil and Braslow as a team that will do things and it would seem even to the casual observer that many things should be done to make the musical world more habitable.

With the best of wishes,

Yours truly,

JOHN B. ARCHER,
Song Leader at Camp Custer.
Battle Creek, Mich., Dec. 10, 1917.

A Splendid Idea!

To the Editor of MUSICAL AMERICA:

Enclosed please find my check for \$1 for membership in the Musical Alliance. It is a splendid idea. All success to it.

Cordially,

W. B. OLDS.

Milliken Conservatory of Music,
Decatur, Ill., Dec. 10, 1917.

Prominent Music Publishers Join

To the Editor of MUSICAL AMERICA:

We herewith take pleasure in sending you our application for membership to the Musical Alliance of the United States and enclose herein one dollar. If we can be of service to you in this great undertaking in the furthering of American musical activity, we shall be greatly honored to do so.

Very sincerely yours,

P. HEINECKE, President,

Breitkopf & Hartel, Inc.

New York, Dec. 14, 1917.

In Deepest Sympathy with the Movement

To the Editor of MUSICAL AMERICA:

It is with much pleasure that I beg to hand you my check for annual dues, together with application for membership in the Musical Alliance. It is self-understood that I am in deepest sympathy with a movement which promises to accomplish so much for the uplifting and solidification of our profession.

With cordial greetings and best wishes, believe me,

Sincerely yours,

ABRAHAM W. LILIENTHAL.

New York, Dec. 22, 1917.

President Music Supervisors' National Conference Joins

To the Editor of MUSICAL AMERICA:

Enclosed please find \$1 for subscription for membership to the Musical Alliance of the United States.

Very truly yours,

C. H. MILLER, President,

Music Supervisors' National Conference.
Rochester, N. Y., Dec. 21, 1917.

Well-Known Detroit Educator Is "Vitaly Interested"

To the Editor of MUSICAL AMERICA:

I am vitally interested in the Musical Alliance of the United States. This will more than anything else lead to the proper encouragement of the American musician and his well deserved appreciation by the American public.

Enclosed please find my dues for membership.

Most sincerely,

BORIS L. GANAPOL, Director,
Ganapol School of Musical Art.
Detroit, Mich., Dec. 20, 1917.

A Gigantic Enterprise

[From the Baltimore (Md.) Star.]

The Musical Alliance, which had its inception in Baltimore on Oct. 20, is a gigantic enterprise in all the interests of both profession and public. Its activities undoubtedly will have world-wide influence in time.

Prominent Piano Man Glad to Co-operate at All Times

To the Editor of MUSICAL AMERICA:

Being in full sympathy with the aims and objects of the Musical Alliance of the United States, I wish to make application for membership and enclose \$1 to cover annual dues. I have already expressed my sentiments as to the need of an organization like this, and I hope that the membership among the music tradesmen particularly will grow rapidly. We of Milwaukee feel that through our Milwaukee Association of Music Industries

and the Civic Music Association we are your partners in the great movement which you have undertaken, and we shall be very glad to co-operate with you at all times.

Very truly yours,

HENRY M. STEUSSY, Secretary,
Milwaukee Association of Music Industries.
Milwaukee, Wis., Dec. 21, 1917.

Henri Scott, Distinguished Basso, Says: "I'm with You!"

To the Editor of MUSICAL AMERICA:

I'm with you, and here's my membership fee enclosed.

Yours very truly,

HENRI SCOTT.

Metropolitan Opera House,
New York, Dec. 15, 1917.

Heartily in Sympathy with Its Aims

To the Editor of MUSICAL AMERICA:

I am heartily in sympathy with the aims of the Musical Alliance of the United States and enclosed please find one dollar for membership in the Alliance.

Wishing you every success, I am,

Very truly yours,

WALTER WALLACE SMITH.

Johnston, N. Y., Dec. 18, 1917.

Sure It Will be a Great Success

To the Editor of MUSICAL AMERICA:

I shall be delighted to become a member of the Musical Alliance, which I am sure will be a great success. Enclosed please find my check for \$1.

Sincerely yours,

HERMAN SANDBY.

New York, Dec. 15, 1917.

A Great Undertaking

To the Editor of MUSICAL AMERICA:

Enclosed please find my check for one dollar for membership in the Musical Alliance. With all good wishes for every success in your great undertaking, I am,

Yours sincerely,

L. EVA ALDEN.

Terre Haute, Ind., Dec. 16, 1917.

Splendid Work Should Be Appreciated

To the Editor of MUSICAL AMERICA:

Please accept with my enclosed check for membership in the Musical Alliance of the United States my best wishes for success. Your splendid work should be appreciated and is quite in keeping with our MUSICAL AMERICA, the friend of every musician and music-lover.

Very sincerely,

FLORA FRIDENBERG.

New York, Dec. 19, 1917.

"By Far the Best Plan," Says May E. Peterson

To the Editor of MUSICAL AMERICA:

Such a remarkable platform of aims—as the Musical Alliance has to stand on—is bound to meet with great success because of its great possibilities of solving completely many difficult problems which have been facing the musical situation for years.

It is by far the best plan that has been established in this line, and I am more than delighted to be one of the members of this Alliance.

We should—every last one of us—support this work with all our might.

Enclosed find my check for the amount of my membership fee.

Very cordially yours,

MAY E. PETERSON.

New York, Dec. 15, 1917.

Leading Music Publishers Join

To the Editor of MUSICAL AMERICA:

I have been reading all the articles in MUSICAL AMERICA concerning this worthy movement, and I want to assure you of our hearty sympathy with it, and that we will do all we possibly can to co-operate.

Enclosed find check for \$1 covering annual dues.

Yours very truly,

WITMARK & SONS,

Publishers.

New York, Dec. 17, 1917.

A Pleasure to Join

To the Editor of MUSICAL AMERICA:

Remembering your kindness and endorsement of the aims of our society (Modern Music Society), I take great pleasure in becoming a member of the Musical Alliance of the United States and enclose one dollar for dues.

Wishing you great success,

Sincerely yours,

RUDOLPH BAUERKELLER.

New York, Dec. 18, 1917.

THE MUSICAL ALLIANCE OF THE UNITED STATES

JOHN C. FREUND, President

MILTON WEIL, Treasurer

FOUNDED to unite all interested in music and in the musical industries for certain specific aims:

1. To demand full recognition for music and for all workers in the musical field and musical industries as vital factors in the national, civic and home life.
2. To work for the introduction of music with the necessary musical instruments into the public schools with proper credit for efficiency in study.
3. To induce municipalities to provide funds for music for the people.
4. To aid all associations, clubs, societies, individuals whose purpose is the advancement of musical culture.
5. To encourage composers, singers, players, conductors and music teachers resident in the United States.
6. To oppose all attempts to discriminate against American music or American musicians, irrespective of merit, on account of nationality.
7. To favor the establishment of a National Conservatory of Music.
8. To urge that a Department of Fine Arts be established in the national government and a Secretary of Fine Arts be a member of the cabinet.

Application for membership by those in sympathy with the aims of the Alliance, accompanied by One Dollar for annual dues, should be sent to

BARNETT BRASLOW
Secretary

501 Fifth Avenue, New York

Checks, Post Office or Express Orders should be made payable to The Musical Alliance of the U. S.
Depository: Bankers Trust Company

Kate Douglas Wiggin, Noted Authoress and Playwright, Joins

To the Editor of MUSICAL AMERICA:

I desire to apply for membership in the Musical Alliance and enclose annual dues of \$1.

Very sincerely yours,
Mrs. KATE DOUGLAS WIGGIN.
New York, Nov. 21, 1917.

Albert Reiss of the Metropolitan Opera Company Joins

To the Editor of MUSICAL AMERICA:

I hereby apply for membership in the Musical Alliance and enclose dues.

Sincerely yours,
ALBERT REISS.
Metropolitan Opera House,
New York, Nov. 23, 1917.

Well-Known Writer Joins

To the Editor of MUSICAL AMERICA:

I hereby apply for membership in the Musical Alliance and enclose dues.

Yours truly,
W. H. HUMISTON.
New York, Nov. 24, 1917.

President Boston Music Publishers' Association Joins

To the Editor of MUSICAL AMERICA:

It pleases me very much to be invited to join the Musical Alliance of the United States and enclosed is the required one dollar for annual dues.

The aims of the Alliance cover a very broad field, but, in my opinion, they can all be attained.

The members must not forget, however, that individual effort is also necessary to ensure the success of American music and industries.

Very truly yours,
B. M. DAVISON, President,
Boston Music Publishers' Association.
Boston, Mass., Dec. 12, 1917.

Will Mean a Great Deal for the Betterment of Musical Conditions

To the Editor of MUSICAL AMERICA:

Am greatly interested and in sympathy with the plans of Musical Alliance. It should and it will mean a great deal for the betterment of musical conditions in America.

With very best wishes,
Sincerely yours,
ALMA VOEDISCH.
New York, Dec. 14, 1917.

It Is What Has Been Needed for a Great Many Years

To the Editor of MUSICAL AMERICA:

I am heartily in sympathy with the Alliance. It is what has been needed for a great many years. It only required a leader like Mr. Freund to bring it about. In music, as in everything else, little can be accomplished for a cause single-handed.

"In unity there is strength."
And when the musicians of this great country of ours get together on the leading musical issues, then, and only then, can we hope to bring about those things which, directly or indirectly, af-

fect each and every one of us. Certainly we can all do our bit to help and promote so worthy a cause.

Best wishes for the Alliance.
I beg to subscribe for membership.
Sincerely,
JUNE L. BRIGHT.
Bangor, Me., Dec. 14, 1917.

Alfred Hertz, the Noted Conductor, Joins

To the Editor of MUSICAL AMERICA:

I hereby apply for membership in the Musical Alliance and enclose annual dues.

Very truly yours,
ALFRED HERTZ.
San Francisco, Cal., Dec. 21, 1917.

Aid Pledged from California

To the Editor of MUSICAL AMERICA:

I am resolved not to let another day slip by without doing that which I have intended doing for a month past, namely: sending you my dues for membership in the Musical Alliance of the United States.

The value of such an organization is too evident to require any argument to back it—further than the aims and purposes which appear weekly in MUSICAL AMERICA.

I pledge myself to co-operate with you in every way possible and shall attempt to increase the local interest in this most vitally necessary organization.

With best wishes, I am,
MARJORY M. FISHER.
San José, Cal., Dec. 13, 1917.

"Best Wishes for This Great Movement"

To the Editor of MUSICAL AMERICA:

Here in Buffalo I have heard no dissenting opinion with regard to the Musical Alliance. In fact, everyone seems to think that it is a splendid thing.

Personally I am heart and soul with it, but feel that it must have concentrated effort—the effort of every worthy American musician, to carry it on to a successful issue.

Mr. Freund has had prophetic vision and the work, I might say the fight, that he has waged for the recognition of American musical art seems to be near the ideal he set up for it. Every musician who has the right to call himself or herself American, whether through the medium of the melting pot or from long generation of American forbears, should stand with and work with him to accomplish this end.

Best wishes for the success of this great movement.

Very sincerely yours,
FRANCES HELEN HUMPHREY.
Buffalo, N. Y., Dec. 17, 1917.

Edmund Gram, Prominent Piano Dealer and President of National Association of Piano Merchants, Warmly Endorses the Alliance

To the Editor of MUSICAL AMERICA:

I take pleasure in sending you herewith my application for membership in the Musical Alliance and enclose \$1 in payment of annual dues.

The organization of the Alliance is a progressive step in behalf of the advancement of music and the music in-

dustries. Especially at a time like this is it necessary for all of us to get together and work to place American music in the front rank, where it belongs.

I am sure that no manufacturer or dealer in musical instruments will neglect any opportunity to promote the advancement of music and the music industry, individually and collectively. Great work already has been done, but more remains to demand our very earnest attention. A good start has been made toward earning a more universal recognition for the art and the industry, and I hope that the good work will go on with constant acceleration until the aims and objects have been achieved.

Cordially yours,
EDMUND GRAM, President,
National Association of Piano Merchants of America and Milwaukee Association of Music Industries.
Milwaukee, Wis., Dec. 23, 1917.

Cause of Music Will Be Greatly Aided

To the Editor of MUSICAL AMERICA:

I take pleasure in sending you my application for membership in the Musical Alliance of the United States, together with check for my first year's dues.

I am convinced that the cause of music in this country will be greatly aided and sustained by the Musical Alliance, and I wish you great success in your undertaking.

Very sincerely yours,
CHARLES LEARNED.
Watertown, N. Y., Dec. 13, 1917.

Says Aims Are "Altruistically Practical"

To the Editor of MUSICAL AMERICA:

I consider the altruistically practical aims as outlined by the Musical Alliance of the United States worthy the heartiest support of all musicians and music-lovers alike.

Very truly yours,
GERTRUDE F. COWEN.
New York, Dec. 14, 1917.

Prominent New Hampshire Teacher Welcomes Alliance

To the Editor of MUSICAL AMERICA:

Enclosed please find check for one dollar for the annual dues of the Musical Alliance of the United States. Such an organization should fill a long-felt want and I am very glad of its beginning.

Very truly yours,
DORIS ADELAIDE MELCHERT.
Exeter, N. H., Dec. 12, 1917.

Aims Must Be Convincing Even to the Skeptic

To the Editor of MUSICAL AMERICA:

Kindly let me send my dues for membership in the Musical Alliance. The aims are so altruistic that the spirit of real alliance must be convincing to the skeptic as well as to the enthusiast.

Sincerely,
FRANZ C. BORNESCHNEIN.
Baltimore, Md., Dec. 14, 1917.

No Question as to Its Success

To the Editor of MUSICAL AMERICA:

It gives me great pleasure to send my check for dues in the Musical Alliance of the United States and I am heartily in sympathy with the movement. There can be no question as to its success with such a leader as John C. Freund.

Very truly yours,
B. F. WOOD.
Boston, Mass., Dec. 15, 1917.

Counts It a Privilege to Join

To the Editor of MUSICAL AMERICA:

In forming the Musical Alliance you have crystallized into a definite movement a feeling that must have possessed thousands of people throughout the land. The cohesive organization that you and your associates are perfecting should develop that irresistible strength which will impress the lawmakers and get results.

I count it a privilege to enroll under your banner and enclose herewith my membership fee.

Cordially yours,
J. C. WILCOX.
Denver, Col., Dec. 15, 1917.

Need of Co-operation Is Apparent

To the Editor of MUSICAL AMERICA:

I cheerfully subscribe to the specific aims of the Musical Alliance of the United States. John C. Freund, its president, is doing commendable work for American music and American musical industries. The motive that prompts this meritorious endeavor on the part of President John C. Freund is doubtless in-

spired by the thought of the greatest good to the greatest number and the need of such co-operation is apparent to all who seek a higher standard for music as an art.

E. C. CARR,
Manager, Charles M. Stieff.
Boston, Mass., Dec. 2, 1917.

With Every Wish for Its Greatest Achievement

To the Editor of MUSICAL AMERICA:

Please accept my application for membership in the Musical Alliance with every wish for its greatest achievement. The idea is a very splendid one and you deserve hearty co-operation from all in making it successful. I believe this is assured by the reports in MUSICAL AMERICA.

With best wishes, I am,
MARY LAVINIA YOUNG,
Director of Music.
South Georgia State Normal College,
Valdosta, Ga., Dec. 15, 1917.

Long Desired by Musicians

To the Editor of MUSICAL AMERICA:

I shall give all my spare time to enlisting the interest of prominent Newark musicians in the Alliance. I feel that the new movement, long desired by musicians "made in America," will be productive of much good, and I enclose \$1, together with my application for membership.

Respectfully yours,
PHILIP GORDON.
Newark, N. J., Dec. 18, 1917.

Kind Words from Atlanta

To the Editor of MUSICAL AMERICA:

It gives me pleasure to enclose my membership fee of \$1.

Sincerely yours,
NATALIE HAMMOND.
Atlanta, Ga., Dec. 12, 1917.

Vice-President of Boston Music Publishers' Association Joins Alliance

To the Editor of MUSICAL AMERICA:

I think the Musical Alliance of the United States a great idea and the proper time to push American music. Furthermore, were there a seat in the National Cabinet for music and art it would be of great assistance to put music and art in America on par with other nations.

H. F. ODELL, Vice-President,
Boston Music Publishers' Association.
Boston, Mass., Dec. 15, 1917.

Profoundly Interested—Will Co-operate

To the Editor of MUSICAL AMERICA:

Enclosed please find check for \$1 payment for the dues for the year 1918 in the Musical Alliance of the United States. I am profoundly interested in the specific aims of the Musical Alliance, as outlined in your statement, and hope to co-operate to the extent of my capacity in bringing about the fulfillments of your ideals.

Very truly yours,
OSBOURNE MCCONATHY,
School of Music,
Northwestern University.
Evanston, Ill., Dec. 17, 1917.

Noted Boston Music Publishers Endorse the Work

To the Editor of MUSICAL AMERICA:

Truly appreciating the aims of the Musical Alliance of the United States, Inc., and also the consistent and constant endeavors of Mr. Freund for many years in behalf of the same objects, prior to the formation of the Alliance, Charles A. White and myself enclose herewith check to cover our annual dues.

Very truly yours,
WALTER M. BACON, Treasurer,
White-Smith Music. Pub. Co.
Boston, Mass., Dec. 20, 1917.

Carl Venth Says "Most Important Move Ever Attempted"

To the Editor of MUSICAL AMERICA:

Kindly file my application for membership in the Musical Alliance. I hereby enclose annual dues. Your efforts in behalf of the Musical Alliance are without doubt the most important move for the betterment of the musical conditions in America which anyone has ever attempted. That I am in complete sympathy with your program goes without saying.

Very truly yours,
CARL VENTH,
Dean of Fine Arts,
Texas Woman's College.
Fort Worth, Tex., Dec. 22, 1917.

San Francisco Gives Soldiers Community Christmas Concert

Symphony Orchestra and Choruses Unite in Auditorium — Ten Thousand Sing Together—Hertz Forces Honor Supporters of Sunday Concerts With Special Program—Harold Bauer Commands Regard in Recital

SAN FRANCISCO, Dec. 27.—More than ten thousand persons assembled in the Auditorium for the Christmas celebration, given in honor of the soldiers and sailors stationed here. An elaborate program had been arranged by Frank Healy and a great Christmas tree stood on the stage, upon which were seated the San Francisco Symphony Orchestra and the several choruses. The balcony was reserved for the enlisted men, and the long lines of khaki and blue served as an inspiration not only to those whose names appeared upon the program, but to the vast multitude whose voices mingled in the community concert.

The program opened with the "Irish Rhapsody," by Victor Herbert, played by the Symphony Orchestra, Paul Steindorf conducting. This was followed by Christmas Carols sung by the vested choir of Grace Cathedral and the Mission of the Good Samaritan, Alfred J. Chaplin-Bayley conductor. Next came Handel's Largo. Then the Exposition Chorus sang "By Babylon's Wave," Gounod, and the "Hallelujah" chorus, directed by Mr. J. Francis Jones, after which Mayor Rolph gave a short address of welcome. Jeanne Jomelli gave a stirring rendition of "Marsellaise." The audience rose to its feet and the soldiers joined in the chorus. The orchestra under the direction of Herman Heller accompanied the singer, and also in her other numbers, "One Fine Day," from "Butterfly," "Home, Sweet Home,"

and "Keep the Home Fires Burning." "The Battle Hymn of the Republic" was read by Judge Frank J. Murasky, the chorus being sung by the Columbia Park boys and the Exposition Chorus. "Evolution of Dixie," by Lake, was played by the orchestra, Herman Heller conducting, and was received with an outburst of applause. Everybody joined in other numbers with the orchestra, Paul Steindorf conducting. Gounod's "Ave Maria," sung by Mme. Jomelli, and accompanied by Mr. Edwin H. Lemare, organ, Frederick Maurer, piano, and Waldemar Lind, violin, was the gem of the evening.

Telegrams from John McCormack and Luisa Tetrazzini were flashed on the screen, and received with cheers. These artists are San Francisco favorites and have both appeared on Christmas festival programs.

The program closed with the "Star Spangled Banner," by Mme. Jomelli chorus, organ, piano, orchestra and audience.

The Sun Court of the Palace Hotel was the scene of a brilliant musical and social event on Wednesday evening, when the San Francisco Symphony Orchestra entertained over a thousand guests with a splendid concert. No tickets were sold, but invitations were given to the music lovers, whose generosity has made possible the Sunday concerts by the orchestra.

Bauer Earns Plaudits.

Harold Bauer, piano virtuoso, has been heard in two concerts during his present visit to the city, and will play again on next Friday evening and Sunday afternoon. His appearance on last Friday evening and Sunday afternoon was with the San Francisco Symphony

orchestra under the direction of Alfred Hertz. The same program was presented upon both occasions and included Schumann's concerto for piano and orchestra. Schubert's "Unfinished Symphony" No. 8, and Richard Strauss' tone poem "Don Juan." Bauer is a great favorite among San Franciscans, not only for his artistry, but for his engaging personality.

Standard Operas at Popular Prices

At the Washington Square Theatre the Latin Quarter Opera Company is giving a successful season of opera. The bill this week includes "Rigoletto," Cavalleria Rusticana," "I Pagliacci" and "Trovatore." While the prices are popular and the audience composed largely of Italians, the singing and acting are exceptionally good, and many music lovers avail themselves of the opportunity of hearing real Italian opera. Virgilio Cappellini is the manager and Augusto Serantoni conductor.

E. A. B.

Gifted Artists Appear in Concert in Troy, N. Y.

TROY, N. Y., Dec. 28.—Edna de Lima, soprano; Wynne Pyle, pianist; Arkady Bourstin, violinist, and Clarence Day, accompanist, appeared recently at a concert under the auspices of the Men's Club of the Memorial Presbyterian Church. Miss de Lima offered several groups of songs and was especially successful in her singing of old Italian numbers by Caccini. Durante, and in a number from Handel's "Semele." Mr. Bourstin scored in Saint-Saëns' "Rondo Capriccioso" and Miss Pyle won approval with numbers by Poldini, Debussy, Grainger and MacDowell.

Marie Stapleton-Murray Under Management of Annie Friedberg

Marie Stapleton-Murray, the American soprano, who is known in concert as well as opera, will in future be under the exclusive management of Annie Friedberg.

CHERNIAVSKY TRIO WARMLY WELCOMED

Artists Delight Carnegie Hall Audience—Novelties on Program

Cherniavsky Trio. Concert, Carnegie Hall, Evening, Dec. 29. The Program:

Trio in C Minor, Gretchaninoff; "Romance Orientale" (for Trio), Rimsky-Korsakoff; "At the Stream" (for Trio), Boisdoff; Concerto for Violin, D Minor, Vieuxtemps, Leo Cherniavsky; Toccata in D Minor, Bach-Tausig; "Orientale," Rebikoff; "Marche Militaire," Schubert-Tausig, Jan Cherniavsky.

The Cherniavsky brothers, Leo, Jan and Mischel, whose ensemble and solo performances are well remembered from last year, gave another concert in Carnegie Hall last Saturday evening. It seems unfortunate that they feel obliged to play in a hall so ill adapted to the

intimacies of chamber music, and the audience that greeted them Saturday could easily have been accommodated in a smaller place. They earned as warm a welcome, however, as they did last year and their playing displayed the same qualities. Conscientious and capable artists individually and collectively and gifted with a remarkable sense of ensemble, they, nevertheless, challenge criticism by the sentimentality of their style, a sentimentality bordering sometimes too closely on the lachrymose to pass muster as the authentic chamber music manner. However, there was abundant occasion, as there was last year, to enjoy the constant unanimity, the mutual grasp of intention and the rare balance of their performances in the trios, as well as their musical and technical gifts in solo numbers.

The Gretchaninoff Trio is shallow, sentimental music, but the Cherniavskys played it for all there was in it and were roundly applauded. Individual honors went to Leo for some piano works of Bach, Rebikoff and Schubert; to Leo for a finished presentation of Vieuxtemps' D Minor Violin Concerto and to Mischel for his tasteful playing of the Boellmann Variations. Alexander Czerny played the piano accompaniments for the violin and cello solos.

H. F. P.

REINALD WERRENATH

Sings Twenty-Five Concerts in Ten Weeks



Photo by Chesterman, Crookston, Minn.

OCTOBER

10th—Alliance, O.
19th—Kingston, N. Y.
24th—New York City
25th—Brooklyn, N. Y.
30th—Boston, Mass.

NOVEMBER

1st—Pittsburgh, Pa.
5th—Camp Dix, N. J.
8th—Lowell, Mass.
9th—Concord, Mass.
12th—Des Moines, Ia.
13th—Detroit, Mich.
14th—Springfield, O.
16th—Champaign, Ill.
19th—Chicago, Ill.
21st—Ashland, Wis.
26th—Grand Rapids
28th—Wichita, Kan.
30th—Sioux City, Ia.

DECEMBER

1st—Camp Dodge, Ia.
3d—St. Paul, Minn.
4th—Crookston, Minn.
10th—Albany, N. Y.
12th—Philadelphia, Pa.
13th—Cleveland, O.
17th—New Brunswick, N. J.

Grenville Vernon in the New York Tribune, October 25th, 1917:

"There are no concert baritones now before the public whose recitals are surer to yield substantial pleasure than those of Reinald Werrenath."

H. T. Parker in the Boston Transcript, October 31st, 1917:

"For two hours and in undiminished play of all his faculties he summed the attributes of a rounded and masterful singer."

Philip Hale in the Boston Herald, October 31st, 1917:

"Mr. Werrenath has few equals among American singers. He can be tender, subtle, humorous, passionate, dramatic, and his program fully revealed these qualities in his singing."

Henriette Weber in the Chicago Examiner, November 20th, 1917:

"He dignifies the art by offering only the best and doing that in all sincerity and with an evident reverence for the message music can bring."

Howard Shelley in the Philadelphia Eve. Telegraph, December 13th, 1917:

"Reinald Werrenath has a splendid baritone voice of excellent quality and he sings with an authority that is born only with serious study of his art."

The Philadelphia Public Evening Ledger, December 13th, 1917:

"Reinald Werrenath again showed himself an artist of ever growing importance. His enunciation is faultless, his voice rich and delightful."

Wilson G. Smith in the Cleveland Press, December 14th, 1917:

"Reinald Werrenath was the soloist of the program, and if there is in this country a more finished and refined master of vocal utterance than he, I have yet to hear him."

James H. Rogers in the Cleveland Plain Dealer, December 14th, 1917:

"There are few singers so satisfying to hear as the baritone Reinald Werrenath. He has won a place in the affections of the club and its patrons comparable to that held by Max Heinrich of delectable memory."

Knickerbocker Press, Albany, N. Y., December 11th, 1917:

"His lower register is full and powerful, while his higher notes ring clear, round, and possess a golden quality, placing him in the ranks of the foremost singers of America."

O. A. Morse in the Sioux City Tribune, December 1, 1917:

"In real sincerity of his work, in quality of voice and musicianly interpretation, we venture to say that he has no superior as a concert baritone."

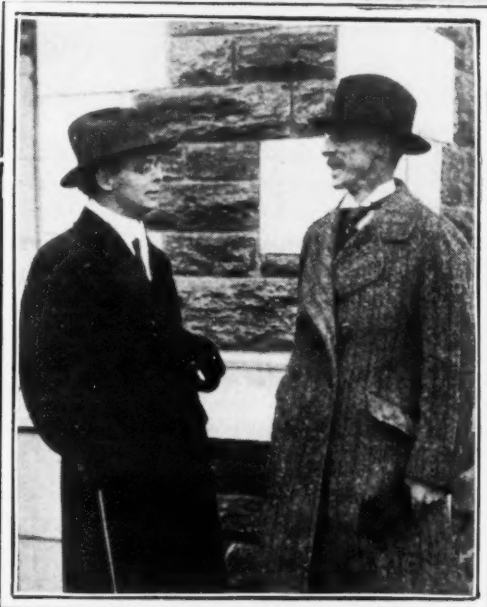
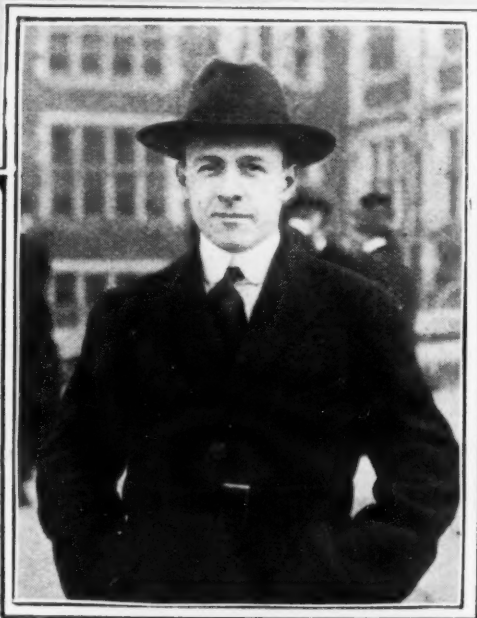
W. J. Henderson in the New York Sun, October 25th, 1917: "An honorable and well earned success belongs to this baritone, who is one of the very finest artists before the public."

H. T. Finck in the New York Eve. Post, October 25th 1917: "For intelligence of conception, for fine phrasing, for admirable diction, there are few singers in the local field who can compete with Mr. Werrenath."

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ORGANISTS DESCRIBE IDEALS AT NEW YORK CONVENTION



—Photos for MUSICAL AMERICA by the Bain News Service.

A Glimpse of the Annual Convention of the American Guild of Organists at the City College of New York, Dec. 26-29. No. 1, Delegates in Front of City College; No. 2, Clifford Demarest, Chairman of Examining Committee; No. 3, Miles Martin, Member of Executive Committee; No. 4, Richard Tattersall, Delegate from Toronto, Canada, and Warren Hedden, Warden of Guild; No. 5, Charles Courboin, Delegate from Syracuse, N. Y.

GENERAL improvement in organ playing and choir directing and a movement to get away from the cut-and-dried program while retaining the best features of the work of composers and performers of the past and present, was the general trend of the second convention of the American Guild of Organists of the United States and Canada, held at the College of the City of New York on Dec. 26, 27 and 28. Owing to the uncertain conditions existing with regard to railroad travel at the present time, the convention was not so largely attended as had been expected, but over a hundred members of the Guild were present, coming principally from the East and Middle West.

The Guild is chartered under the Regents of the State of New York and the convention was of an educational and intellectual nature. The business of the organization is transacted by an executive body which will meet next May.

The convention was opened on Wednesday, Dec. 26, with an address by Clifford Demarest, warden of the Guild and organist at the Church of the Redeemer, New York City, and an address of welcome by Charles A. Downer, Professor of Romance Languages at the College of the City of New York. Mr. Downer expressed his pleasure at being able to extend the hospitality of the college to the Guild and said that it was highly appropriate that the auditorium which contained one of the finest organs in the country should be its meeting place.

Bach's Emotional Side

Charles Heinroth, organist at the Carnegie Institute, Pittsburgh, Pa., delivered a lecture-recital on "The Emotional Element in Bach's Organ Music." Mr. Heinroth began his talk with a quotation from the late Edward MacDowell, to the effect that although Bach was as emotional as Chopin, Wagner or Tchaikowski, he was usually played like a sum in mathematics.

"As a rule," said Mr. Heinroth, "the only person who gets anything out of a Bach fugue is the performer. The audience, after all, has its rights, and while to fail to enthuse is a misfortune, to fail to interest is a deadly sin." Further, Mr. Heinroth said that the unpopularity

of the organ recital, especially with regard to Bach, was the fault of the performer. "Only the person who has lived himself, in the spirit of Bach, who has re-experienced his ecstasy, can impart his sensations to others and persuade the people that Bach is not a dull, cold proposition. Bach's fugues are as emotional as his St. Matthew Passion, and the organist must bring out this quality as does the singer and the pianist by means not only of the technical resources of his instrument, but also by expressing his own emotion." Mr. Heinroth used in illustrating his lecture four numbers of Bach, including the "St. Ann's Fugue," the Passacaglia in C Minor, the Adagio in A Minor and the Chorale-Prelude, "By the Waters of Babylon."

Pitts Sanborn, musical editor of the New York Globe, was to have read a paper on "The Organist as an Educational Force," but was prevented by illness from being present. His place was taken by Montville M. Hansford, editor of *The Console*, a magazine devoted to the interests of organists and choirmasters. Mr. Hansford gave an extemporaneous talk on the advisability of appealing to all musical tastes, while not relaxing from high standards either in the matter of program making or performance.

George C. Gow, Professor of Music at Vassar College, read a paper on "Harmony, Counterpoint and the A. G. O.," and the afternoon session was brought to a close with an informal reception.

In the evening Charles M. Courboin, organist at the First Baptist Church, Syracuse, N. Y., gave a recital, playing works of all the great composers for the organ from Bach to Saint-Saëns. He was assisted by Jan Collignon, baritone, from Antwerp, who sang numbers by Paladilhe and Bizet, accompanied by Melchior Mauro-Cottone, organist at St. Ignatius' Church, New York City.

Parker Raps Modernism

The session on Dec. 27 was opened by R. Huntington Woodman, organist of the First Presbyterian Church, Brooklyn, who read a paper on "The Modern Cantata."

Dr. Horatio Parker, Professor of Music at Yale University, spoke on "Modern Church Anthems." He said that the church anthem, like church architecture, reached its highest development early, and that the modern product was imperfect in harmony and for the most part lacking in the devotional spirit which the

works of the early composers exhibited.

"The modern anthem is a contradiction," said Dr. Parker, "because if modern it is not an anthem, and if an anthem it is not modern. Dr. Parker said further that the tendency at present toward old music was most encouraging and that ultimately we might get back to Gibbons."

Other papers read were "Choral Conducting," by Walter Henry Hall, Professor of Music at Columbia University; "Children's Choirs in Non-Liturgical Churches," by H. Augustine Smith, Professor of Ministry of Music, Department of Religious Education, Boston University; "The Cultural Influence of Music," by Harold Phillips, Bachelor of Music of Cambridge University, England, and at present head of the organ department at the Peabody Conservatory of Music, Baltimore.

Hamilton Macdougall, Professor of Music at Wellesley College, spoke on the choirs in the four large women's colleges in the East, Mt. Holyoke, Vassar, Smith, and Wellesley. Mr. Macdougall gave details of the organization of the different choirs and brought out many interesting features of their work. In closing, he said that the lack of depth of pitch and hence of tone-color in choirs of women's voices was compensated for by their accuracy of pitch and their rapid apprehension of shading.

"Choirs of this sort," said Mr. Macdougall, "are greatly hampered by the scarcity of music which exists for them and by the poor quality of this music. Mendelssohn's 'Lift Thine Eyes' is re-

sponsible for a great deal of 'pretty' writing for women's voices. Women are doing their share of the world's work and are thinking about big things. Their music must therefore be of the big, virile type."

Following the reading of the papers, a recital was given by Richard Tattersall, organist of Old St. Andrew's Presbyterian Church, Toronto, Canada. A dinner was given for the officers, council and the deans of the chapters, and in the evening Samuel A. Baldwin, Professor of Music at the College of the City of New York, gave a recital.

The session on the morning of Dec. 28 began at 9 a. m. with the reports of the Chapter Delegates, followed by an open meeting or "Round Table Talk." Frederick Schleider, organist of the Collegiate Church of St. Nicholas, New York City, spoke on "Choir Work: Its Difficulties and Inspirations," Ralph Kinder, from Trinity Church, Philadelphia, spoke on "Mixed Choirs," and Edgar Priest of the Cathedral of St. Peter and St. Paul, Washington, D. C., on "Boy Choirs." In the afternoon William H. Humiston, assistant conductor of the New York Philharmonic, read a paper on "Orchestration and Its Value to an Organist," and Rev. S. Parker Cadman of Brooklyn, N. Y., on "The Organist and the Church." W. Lynwood Farnam of Emmanuel Church, Boston, gave a recital at 4 p. m., and Gaston Dethier, Professor of Organ at the Institute of Musical Art, at 8 p. m.

The convention was brought to a close with a supper at the Hotel McAlpin.

J. A. H.



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New York, January 5, 1918

A POINT OF PSYCHOLOGY

The concerts given latterly at Camp Upton by the Philharmonic and New York Symphony Orchestras resulted entirely like the one offered several weeks earlier at Camp Dix by the first-named organization, thus demonstrating again the justice of MUSICAL AMERICA'S arguments touching the question of good music for the army. Both Mr. Damrosch and Mr. Stransky are of one accord as to the whole-souled interest and enthusiasm elicited by the programs they presented, the Philharmonic conductor going even so far as to set forth his observations and deductions at length in several New York dailies. On their part the camp officials seem especially pleased at the unanimous response of their men. Some aver that this show of warm cordiality is an outcome of the "educational" influence of the talking-machines with which camps are liberally supplied. Others show satisfaction over what they regard as an improvement of taste brought about by governmental efforts to that end. There is a very strong disposition in evidence to show that our army likes the best art as well as the most exhilarating recreation, the most substantial no less than the joyously irresponsible. Officials seem anxious to foster an appreciation of the humanities in addition to training the national forces to martial efficiency.

It is probable that these amiable mentors err somewhat in estimating their own share in the matter. The soldiers' attitude grows out of fundamental considerations of human psychology rather than the solicitous tuition or the gentle encouragements of a paternal government. Not all the official good intentions under the sun or the perfectly commendable desire to present the country's manhood in its best company manners to the rest of the world could possibly effect a display of appreciation where it does not truly exist. Real enthusiasm for this kind of thing cannot be simulated convincingly, especially when the ordinary conventions of urbanity have been ruthlessly stripped away. The spirit cannot be disciplined, like the body, against its preferences and volitions. If the men at Camps Dix and Upton had not truly liked the music the orchestras played for them, if they had not actually desired to hear it or if their joy in it had been only of a superficial, passing sort they would never have listened to it as it appears they did.

Opponents of the best music for soldiers overlook the crucial truth that these men require at times such

recreation as lifts them out of their accustomed condition and all suggestion thereof. Trivial music, martial music, patriotic music is inextricably woven into the fabric of their quotidian existence. To give them incessantly more of it, without the relief of contrast, is finally to carry coal to Newcastle. In this connection it may be interesting to recall the little chamber music concerts given some years ago before the inmates of a Bowery lodging house, to their unbounded pleasure. None was more surprised than the artists at the enthusiasm provoked by quartets of Haydn and Mozart among men totally ignorant of music in its finer aspects. Yet the phenomenon need not so have startled them. To such men the music of the streets, being a familiar experience, could bring nothing new and unprecedented as did the classics. In a new world and free from hampering distractions they found an unaccustomed enjoyment, which the musicians had the good sense not to spoil for them by playing too much. The same psychological principle operates among those army recruits not conspicuous for their musical cultivation in private life. It explains the intentness with which men in cantonments listen to such symphonic music as is purveyed them.

STRAUSS CAMOUFLAGED?

If a few practical difficulties can be explained away it will not be in the least possible to disbelieve a current yarn, which whispers that Richard Strauss, camouflaged under some non-committal pseudonym, is having new compositions published in England. It would be fully in the traditions of that master's business cunning. To what extent Strauss is a patriot and a Kaiser supporter we cannot definitely say, beyond recalling that he refused—probably for far-sighted financial considerations—to sign the idiotic manifesto of the German "intellectuals" when the war began; and that in an earlier day, being virtually commanded to do so by Wilhelm, Viceroy of Heaven, he wrote a couple of noisy and particularly vulgar military marches—mayhap, as a subtle insult, for Strauss is a humorist. But there is nothing to show that his acute commercial sense has suffered of late years the same eclipse as his creative talents. Realizing the prospects of the German musical market after the war, it seems entirely plausible that he is preparing himself a convenient line of communication with the public of other countries by some careful indirection.

At all accounts Strauss can hardly hope to camouflage his style in such fashion as to deceive publishers or purchasers. Had this thing come to pass ten years ago the English-published compositions might have passed for the work of an imitator. To-day imitation of Strauss has rather gone out of fashion. In the present era of creative counterfeiting the models are rather three other S's—Schönberg, Stravinsky and Scriabine.

THE EUROPEAN EXAMPLE

A curious coincidence enables MUSICAL AMERICA to publish in the present issue reports of the musical situation in Paris, London and Berlin from authoritative sources. It will be seen according to these that the belligerent nations, despite their innumerable sacrifices and afflictions, preserve to the greatest extent of their ability the art which has the power above all other arts to solace and alleviate. France, except during the days of blackest and most immediate peril, has clung to such comforts as music can bring and has, in addition, served her best creative ends by tending most assiduously her own musical vineyards. England does as much, but lets nothing interfere with the enviable catholicity of her taste. She listens to mid-day concerts and crowds the opera house even when the hostile airships shower bombs upon her capital. In Berlin there is shortage of food. Many of the chief commodities of diet are unobtainable, people are hungry, but operas continue to be given and amazingly well attended and the orchestral concerts attract crowds, especially when some favorite from happier days, like Arthur Nikisch, conducts.

It is deeply impressive, all of this. It deserves the closest attention of Americans, especially of those maneuvering to curtail the supply of music or the means of making it. In measure as a nation experiences the abominations of war its yearning for music gains in strength and insistence. We have not yet reached a pitch of acute suffering and therefore seem disposed to number the art among our economies. If the war lasts long enough that condition will disappear of its own folly.

We may also ponder certain statements in those articles concerning the French and British attitude toward classic masters who, by no stretch of the imagination, could be construed as having anything to do with the war. Is it not a little embarrassing that our allies should so serenely hold, as 'twere, the mirror up to provincialism?

PERSONALITIES



Photo by Bain News Service

Kitty Cheatham and Mme. Söller

Kitty Cheatham is revealed in the accompanying snapshot inspecting a "three-sheet" displayed just before her recent recital at Carnegie Hall, New York. With her is Mme. Söller, who conducted a male symphony orchestra as a part of Miss Cheatham's highly interesting program.

Barrientos.—A telegram received by the Metropolitan Musical Bureau from Mme. Barrientos dated Dec. 17, from Madrid, stated that the prima donna embarked from Cadiz on Dec. 24 for New York.

Amato.—It is stated that Pasquale Amato, the Metropolitan baritone, has under consideration an offer to go into moving pictures. Mr. Amato's characterizations are said to lend themselves extremely well to photography on the screen.

De Stefano.—Salvatore de Stefano, the distinguished Italian harpist, has returned to New York from a highly successful eight weeks' tour of Pacific Coast cities. Mr. de Stefano will begin his tour of the Eastern states at the beginning of the new year.

Formes.—Carl Formes, American baritone, who created a fine impression when he appeared in Mozart's "The Impresario" in New York last spring, has just returned to New York from a ten weeks' tour as leading baritone with the La Scala Opera Company.

Gentle.—A cable just received from Havana tells of the success of Alice Gentle in the opening performance of the Bracale Opera Company, when the young artist, who has just been added to the Metropolitan Opera Company's roster, appeared as *Amneris* in "Aida."

Garden.—"Keep away from beauty doctors and so-called beautifiers," advises Mary Garden in her latest article appearing in the New York Sunday World Magazine. "I never drink and have not tasted candy for years," writes the singer. Beauty, she declares is chiefly a matter of pleasant, cheerful thoughts, for "God himself cannot make a discontented face look beautiful."

La Fond.—Recently, in rummaging through an old trunkful of music, Phyllis Le Fond, American soprano, came across some old Russian songs which she had learned and sung as a girl in Russia, where she lived seven years during her student days. Some of these songs she will revive and include on her program for her forthcoming New York recital, as well as her concerts on tour.

Stanley.—"The moment I step upon the concert platform I can 'feel' my audience," says Helen Stanley, the gifted soprano. "Sometimes trying to make them respond is exceedingly difficult. But the exhilaration which follows when one sees here and there faces lose that 'show me' expression makes it more than worthwhile. That is worth all the hard work and disappointments which go toward building a career—yes, just that brief moment when you feel a multitude responding to your mood."

Clemens.—Mme. Clara Clemens recently wrote a letter to the New York Times vindicating her attitude concerning the war. Previously to America's entry into the conflict, in an article in favor of peace, she expressed her views on the prevention of war. Mme. Clemens states that her present attitude has been misrepresented. In her letter she said: "A state of war is something one strives to avoid. It has not been avoided, however. The conflict must then be faced by a powerful unity of feeling which fully supports every act of the government. A lack of such unity is likely to create chaotic conditions similar to those we see in Russia at the present time."



ONE of the curiosities of American journalism is the "society" editor, an unfortunate and frequently overworked person whose duty it is to compile the "social" history of the community.

The "society" editor must cater to a multitude of unimportant little people; she (although there are many he "society" editors) must pander to the publicity-craving instincts of the social "leaders" and club officers; she must flood every description of a wedding, a tea or a dance with a milky way of honey-dripping superlatives; often she must direct her stream of adjectives against some musical event which happens to come under the indulgence of some prominent "society" persons or organizations—and here's where we object.

Mind you, it is not the fault of the "society" editor. If the managing editor sicks her on a Kneisel Quartet recital or a Damrosch concert it is her duty not to growl or bite, but to insert gracefully herself into her chestless gown and pay her war tax. It doesn't matter how much she knows about music as long as she can distinguish between *crêpe de chine* and *crème de menthe*. The dear soul writes her story and certain of her readers are quite charmed. No, don't blame the "society" editor for the ludicrous musical reports; blame the newspaper owner or managing editor. When we can awaken these gentlemen then the reports of musical matters of the average American newspaper may be less of a laughing matter.

A Refined Affair

[From the Grafton, W. Va., "Sentinel"]

One of the most refined musical concerts given in this city was rendered last evening at the Andrews Methodist Episcopal Church, by the Chorus Choir of that church under the direction of Mr. John Marville. . . . Miss Pelley sang the obligato solo in harmony with the chorus. . . . The sopranos, with every voice reached a crowning climax.

[From Crown Point, Ind., "Star"]

Mr. and Mrs. Wm. Heide, Mr. and Mrs. August Heide and Mr. and Mrs. J. H. Lehman attended the Grand Opera in Chicago on Sunday, where they listened to Galli Curci and Rigoletto, two of the most noted singers of the day.

[From the Lima, Ohio, "News" Account of a Meeting of the Etude Music Club]

Dr. Josephine Pierce was the leader for the morning, and preceding the regular program, she gave a brief discussion of the "Russian Ballot."

Not Bad for Oklahoma

[Muskogee, Okla., "Phoenix"]

The Life of Wagoner. . . . By Bohmn Mizurka

[Tahlequah, Okla., "Arrow"]

The Singing convention of District Three was held at Bald Hill. . . . While every rendition seemed to find a pleasant lodging place, and especially did some children work who led and directed a heavy chorus of singers. The program was well mixed with such as duets, quartets, quintets, etc.

Vivisection

[From the "Daily Times," Chattanooga, Tenn.]

The Blind Girl's Song ("La gia Con-da").

The best of it is that the foregoing appeared in the program of a concert given by the Chattanooga Humane Society.

Seditious Rose

[From Program of Jessie M. Beach Recital at Dadeville, Ala., Dec. 21]

It Was the Rose Who Sighed (In German) Franz.

The Result of a Classical Program

[Headline in Branford, Conn., Paper]

Maquarre Sextet Furnishes Evening of Most Enjoyable Classical Music—Conger's Body Not Yet Found

We Know of Several

[New York "Globe"]

"Wanted—A steady, respectable young man to look after a garden and care for a cow who has a good voice and is accustomed to singing in the choir."

A dozen musicians have pointed out to us that the strains of the popular war song "Over There" are found in Donizetti's opera "The Daughter of the Regiment." But why need we mention it?

Wishing you the same,
CANTUS FIRMUS.

HELEN H. LEMMEL
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OWN SONGS IN N. Y.



Helen Howarth Lemmel, with Laurance Howarth Lemmel, Jr., the "Poojie" of Her "Little My Dear and Poojie Songs," Taken at Seattle Last Summer

Following her patriotic singing in the camps in the West last summer and her more recent appearances here, Helen Howarth Lemmel, soprano and composer of the attractive "Little My Dear and Poojie Songs," is giving a program of her own songs at the Criterion Studios in Carnegie Hall, New York, on Wednesday afternoon, Jan. 9. The major part of the program will be devoted to her "Child Songs," many of them recently

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composed. She will also sing her patriotic songs, which have met with such favor in the training camps, among them "Honey Mine," "My Dear-O," "The Tramp of Marching Men" and "The Aliens' Hymn of the Adoption." Harold Flammer, who is publishing Mrs. Lemmel's compositions will appear on the program, adding several cello obbligati for her songs.

TO SING FOR WAR RELIEF

Schumann Club of New York Planning Many Benefit Concerts

The Schumann Club of New York, Percy Rector Stephens, conductor, will be active this season in singing for war relief. Announcement has been made of a concert in aid of the Methodist Episcopal Hospital Ambulance Fund of Brooklyn, to be given at the Brooklyn Academy of Music on the evening of Jan. 18, under the auspices of the Florence Nightingale Federation. The entire

proceeds of this Schumann Club concert will go to the fund of this hospital, which was the first hospital to offer our government its equipment for wounded soldiers. Plans are now being formulated for the Schumann Club's appearance in a number of Red Cross concerts.

For its first regular New York concert at the Waldorf-Astoria on Jan. 21 Mr. Stephens will present the club in a novel program. As announced in MUSICAL AMERICA several months ago, Mr. Stephens devised a song recital program, which Deems Taylor transcribed for chorus of women's voices last summer. It will be given its first New York performance when the Schumann Club sings it at its first concert.

A concert was given at the New York Hippodrome on the evening of Dec. 30 in aid of the Catholic Big Brothers' League. Among others appearing on the program were George Hamlin, tenor; Eva Gauthier, soprano, and Jackson Hines, baritone. About \$7,500 was realized for the charity.

SEES CHICAGO AS A BIG MUSIC MARKET

Mrs. Levy, Manager, of That City, Tells of Great Growth in its Musical Activities

Mrs. Helen Levy, well known in Chicago as a musical manager, this week spoke with enthusiasm to a MUSICAL AMERICA representative of musical conditions in the Middle West metropolis.

"I firmly believe Chicago is the best market for artists in this country and its geographical situation helps to make it so. One can present artists to a discriminating audience in Chicago and send them in all directions, saving time and railroad fare, and I am sure the future of our city as a musical center is assured. This I say without any disparagement of New York, which has always held first place as the art center of America and probably always will."

Mrs. Levy has established herself in Chicago as a successful manager. She believes in personal touch in all her work

and is interested in bringing out young artists of real merit. Her work with the new well-known Kouns Sisters is an example of what this energetic manager can do.

She says further, "I have put on fourteen recitals so far this season, and I am satisfied with business conditions, although they are far from normal. I am delighted with our new halls—the Playhouse, the old Fine Arts, seats six hundred. The comfort of seating with artistic decorations, lighting and acoustics are perfect. The Recital Hall, seating about two hundred less, is also a gem of a hall, and I think it is much better for the new artists to sing in such a hall well filled, where they can get in closer touch with their audience and make personal impressions, which mean so much. Either of these halls is splendid also for the better known artists. A hall filled and people turned away is the best sort of an advertisement for a second appearance."

"I have had a fine vacation in New York and have enjoyed what I've heard, but I am going home very well satisfied with the opera Chicago is giving this season. I am looking forward eagerly to the New York reception of our company."

F. V. K.

Boston Organization Was Pioneer In the Field of Chamber Music

Gift of Extensive Program Collection to the New England Conservatory Recalls Early Musical History
in This Country—Mendelssohn Quintet Made First Tours in the Late Forties

BOSTON, Jan. 1.—A large collection of programs of the Mendelssohn Quintette Club of Boston, the pioneer organization to give chamber music concerts throughout the United States, through the courtesy of the Widener Library of Harvard University, has been given to the library of the New England Conservatory of Music. At the latter repository of musical books and scores it will be added to an already extensive department of programs of historic interest which the librarian, Mary Alden Thayer, has been forming in the past ten or twelve years. The well equipped working library of the music school on Huntington Avenue is now well equipped with programs of major concerts by the Boston Symphony Orchestra, the Cecilia, Apollo and other musical organizations.

A complete file is included of the student concerts and recitals of recent years, and Miss Thayer, by appealing to the older alumni of the Conservatory, is rapidly filling in the gaps of the series undertaken in the earlier days of the institution, whose first public concert took place in the spring of 1867. The Mendelssohn programs contain especially valuable data to illustrate the history of music in the middle nineteenth century, the time when this quintet of earnest musicians first carried Beethoven and Mozart over the Alleghanies into communities which had previously heard nothing more classical than "Fishers' Hornpipe" and "Old Hundred."

The Club's Tours

The Mendelssohn programs which the Conservatory has acquired run from 1859, the second year of the organization's existence, down to 1873, after which its character was somewhat changed. They give a practically complete record of the concerts in Boston, Cambridge, Charlestown and other home auditoria, of the first concerts in Philadelphia, Baltimore and Washington, which gave the Quintet national prominence, and a few of those which were presented in the Middle West after the Civil War. As "assisting" the organization, or being assisted by it, they bring in the names of many of the best known nineteenth century musicians: Mlle. Carlotti Patti, Adelaide Phillips, B. J. Lang, J. C. D. Parker, Ernest Perabo and many others. They show a high

standard of musical numbers which were well enough appreciated to make the Quintet Club one of the most successful of its kind.

The story of the Mendelssohn Quintet Club, as many musically inclined people know, has been entertainingly told in "The Recollections of an Old Musician," by the late Thomas Ryan, who was the managing member of the Quintet during its forty-nine years of existence. It was through Mr. Ryan's boyish enthusiasm for Mendelssohn that the name was adopted and retained. Other members came and went, most of them Teutons or Slavs, but this Irish-born clarinetist remained, always efficient, companionable and popular, and in his later years he wrote out a narrative of his career.

At a time when America was filling up with foreign musicians who had run away from their own countries after the revolutionary troubles of 1848 the Mendelssohn Quintet Club was formed to give concerts in and around Boston.

The original members were August Fries, first violin; Francis Riha, second violin; Edward Lehman, viola and flute; Thomas Ryan, viola and clarinet; Wulf Fries, cello. The program of the first concert, given in the Chickering piano rooms in December, 1849, was as follows: *Quintet in A, op. 18, Mendelssohn; La Melancholie, solo for violin, Francis Riha, Prume; Trio for Flute, Violin and Violoncello, on themes from the opera "Zampa," by Herold, Kalliwoda; Fifth Air Varié for Clarinet, F. Berr; Quintet in E Flat, op. 4, Beethoven.*

Of this program Mr. Ryan wrote in his book: "That program was certainly a notable one—fit for to-day's use. We had set our standard high; and we have never lowered it during our almost fifty years of service."

The new organization promptly "caught on." There was nothing just like it in New England or, indeed, anywhere else in North America. Requests for concerts began to come in. "Then for us young men," says Mr. Ryan, "began a kind of belle's life. We were in demand everywhere—not only for single concerts, but for sets of four or more—in places like Salem, Lowell, Lawrence, Haverhill, Taunton, New Bedford, Providence and Worcester." In Cambridge during fifteen consecutive seasons a set of eight parlor concerts was given at houses of professors or other friends of music. The record of these Cantabrigian entertainments is told in the program of the New England Conservatory library.

Toward 1860 the Quintet had begun to give concerts outside of New England.

Founded "National College"

The war interrupted Southern and Western tours, of course, but after the conflict the Quintet had for some years a heyday in the Western concert field. The organization was the first of its kind to be heard in many communities. Times were good and audiences were large. After a time there began to be followers. The first was the "Redpath Parlor Opera Company," a quartet formed in Boston. They were very successful and in a little while they in turn had imitators.

In 1872 the members of the Mendelssohn Quintet had grown tired of long journeys across the continent and of facing the increasing competition. So they thought of settling down again in Boston, to teach and to give occasional concerts in the neighborhood. Having themselves had many imitators they themselves became imitators through their establishment of a National College of Music, plainly designed to share the popular favor of the New England Conservatory of Music, which had been established by Dr. Tourjee five years before and which already had a very large attendance for that day.

The National College made a brave start, with Vincenzo Corillo, of the Royal Music School, Naples, as principal vocal teacher; B. J. Lang, head of the piano-forte department, and the club members teaching the various instruments. About two hundred pupils were enrolled. Then, however, came the Boston fire and killed the new school, whose faculty perforce took once again to the road. Their travels were now more extensive than ever before, in one year extending to Australia and New Zealand.

The collection of programs at the New England Conservatory library, however, covers only through the National College episode. In the last years of the century Mr. Ryan wrote out his reminiscences of a lifetime of concert giving and dedicated the book to his friend, the late Allen A. Brown, donor of the remarkable "Allen A. Brown collection of musical literature" at the Boston Public Library.

Interesting Musical Program for Current Week at the Rialto

The Rialto Orchestra, with Hugo Riesenfeld conducting, played "Ruy Blas" by Mendelssohn as the overture to this week's program. A duet from the second act of "Martha" was sung by

Signors Sciarrette and Interrante. Henriette Mentley sang "Answer," by Dr. A. G. Robyn, organist at the Rialto. "Las Toros" from the "Suite La Feria" by Lacombe was played by the orchestra as an added number.

TACOMA CHRISTMAS CONCERT

Ladies' Musical Club Sings Carols at Red Cross Benefit

TACOMA, WASH., Dec. 26.—The Christmas concert of the Ladies' Musical Club, given for the benefit of the Tacoma Red Cross in the concert room of the Tacoma Hotel, presented a number of unusual and interesting features. A patriotic program by the club chorus of 60 voices, under the leadership of Frederick W. Wallis, opened with a group of Christmas carols, their manner of presentation a unique tribute to the Red Cross. The concert room was darkened and the chorus marked in, each member gowned in white and wearing the white headdress of the Red Cross nurse, singing the song "O Come All Ye Faithful." The singers carried lighted Christmas candles and each wore upon her breast the scarlet cross insignia. "Holy Night" and Harker's "Calm on the Listening Ear of Night" were sung to piano accompaniment by Mrs. Frederick W. Wallis and harp accompaniment by Margaret McAvoy.

The chorus completed the program with a beautiful Christmas cantata, "List the Cherubic Host." Mrs. Harry Ferneyhough and Mr. Wallis sang the incidental solos to harp accompaniment by Miss McAvoy, Mrs. Wallis giving artistic support at the piano.

The Philharmonic Quartet, Mr. Nason, violinist; W. R. Flasket, flutist; M. B. Mortenson, cellist, and Mrs. J. Marcovich, pianist, gave a group of charming numbers. Soloists of the afternoon were Leotta Foreman, pianist; Margaret McAvoy, harpist, and Mrs. Edna Evans Johnson (wife of Capt. Frank Johnson of Camp Lewis), soprano. A. W. R.

Henry T. Finck to Lecture on Music at Hunter College

The music department of Hunter College announces the addition to its staff of Henry T. Finck, the noted music critic of the New York *Evening Post*. One of his series of lectures, treating music from Bach to the twentieth century, will be open to the general public every Tuesday afternoon from 4.30 to 5.30, beginning Feb. 11 and continuing throughout the entire semester. This course has been especially arranged to accommodate members of music clubs, high school and college students. A registration fee will be charged to all those wishing to take the course, but it will be free to students from high schools and colleges. College credit will be granted.

JOHN POWELL'S Audience Applauds for Five Minutes

After his performance of the Liszt A-Major Concerto with the New York Symphony Orchestra, Walter Damrosch, Conductor, at Aeolian Hall, December 16

A PRESS AS ENTHUSIASTIC AS WAS THE AUDIENCE!

"Mr. Powell's performance of a stupendous work was NOTHING SHORT OF MASTERLY. He brought forward all his powers of technique, vigor and dramatic taste. Its demands on the pianist are tremendous, yet Mr. Powell met them with confidence and interpreted them with SUPERB VIRILITY, DASH and PICTURESQUE DETAIL. HE WAS RECALLED SIX TIMES BY HIS ENTHUSIASTIC AUDITORS."—*New York American*.

"The pianist gave AN ADMIRABLE PERFORMANCE of the solo part, playing it with EXQUISITE FEELING FOR TONAL VALUES, VIGOR IN STYLE and BRILLIANCE IN TECHNICAL VIRTUOSITY. HIS PERFORMANCE WAS WARMLY RECEIVED."—*New York Sun*.

"It was a SPARKLING PERFORMANCE, not only on the part of the soloist but also on that of the orchestra, conducted by Walter Damrosch, and the AUDIENCE SPENT AT LEAST FIVE MINUTES APPLAUDING THE ARTISTS."—*New York Herald*.

"The soloist of the afternoon was John Powell, who played Liszt's second piano concerto with a BIGNESS OF VISION and A POWER OF PERSONAL EXPRESSION which gave its music a real significance."—*New York Evening Mail*.

"POWELL PLAYED THE CONCERTO WITH SPIRIT, DEVOTION, CONSUMMATE TECHNIQUE and A KEEN REGARD FOR STYLE. CERTAINLY THERE HAS BEEN LITTLE PLAYING IN MANHATTAN THIS WINTER TO RANK WITH HIS DELIVERY OF THE RICH EMBROIDERY OF THE FIRST PART OF THE COMPOSITION."—*Brooklyn Eagle*.

MR. POWELL WILL BE AVAILABLE FOR A FEW MORE DATES IN THE SOUTHWEST (TEXAS, OKLAHOMA, LOUISIANA, ARKANSAS) IN FEBRUARY.

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"Mr. Altschuler turned up raw places—raw and bleeding, you might say, for the emotional power was never lost under his reading. If the music aims at disillusionment, this was disillusionment naked and flaunting. It was the exposure of pomp and vanity, interspersed with personal, acute, complaining, physical anguish. The emotional grip was strengthened by the unrestrained interpretation. THE THEMES WERE MORE HAUNTING, HOUNDING, AND INDELIBLY VIVID THAN EVER. Once more the Pathetic Symphony is sensational melodrama from the grasp of which sophistication and musical refinement will not protect us."—*H. T. PARKER in THE BOSTON TRANSCRIPT*.

The Next Tour of The Russian Symphony Opens on April 1st. It will be Available in the Following States:

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Professional Pupils of A. Y. Cornell Win Song Recital Successes in Home Cities

Of the teachers and singers who study each summer at the A. Y. Cornell Summer School of Vocal Instruction at Round Lake, N. Y., many of them give recitals during the winter season in their cities. While there they often prepare their programs for these occasions.

Recently, during the first week in November, Mrs. Doane Merrill, soprano, gave a recital in the Woman's Club Building at Phoenix, Ariz. She won marked favor in a program containing Handel's "O Sleep, Why Dost Thou Leave Me," old English pieces by Carey and Brown, German *lieder* of Schubert, Schumann, Brahms, Strauss, a Russian group by Gretchaninoff and Moussorgsky and English songs by Goring-Thomas, Saar, Campbell-Tipton and Spross. She also sang the famous aria of *Micaela* from "Carmen."

Her singing showed excellent training, artistic perception and was marked by sympathetic delivery. Assisting her were Dwight Defty, 'cellist, and Mrs. W. E. Defty at the piano.

At the Zion Evangelical Church, Winesburg, Ohio, Clarence K. Dretke, baritone, another A. Y. Cornell pupil, gave a recital on Nov. 17. He was heard in songs by Bartlett, Kreisler, Homer, Russell, Schubert, Spross, Morgan,

Squire, Chadwick, Rogers, Campbell-Tipton and Gartner. As operatic offerings he sang the "Evening Star" from "Tannhäuser" and the Prologue to "Pagliacci," winning hearty applause from his audience. His performances

were keenly relished for their sincerity and the emotional quality which Mr. Dretke brought to them.

Both Mrs. Merrill and Mr. Dretke prepared their programs under Mr. Cornell last summer at Round Lake.



Two Professional A. Y. Cornell Pupils: Clarence K. Dretke, Baritone, of Winesburg, Ohio; Mrs. Doane Merrill, Soprano, of Phoenix, Ariz.

THIBAUD AND LORTAT GIVE A SONATA RECITAL

Distinguished French Artists Appear
Before Large Gathering in
New York

The distinguished French artists, Jacques Thibaud, violinist, and Robert Lortat, pianist, attracted a large audience to their recital in Aeolian Hall on the afternoon of Dec. 29. The pair gave a polished performance of the Lekeu Sonata, a reading impressive for its unity and finesse.

Mozart's B Flat Sonata, Op. 15, was treated sympathetically and poetically with an occasional tendency on the part of the violinist to oversentimentize the pages. The audience, however, enjoyed this intensely sophisticated treatment of the German work. Last year, by the way, Mr. Thibaud gave the same sonata with Harold Bauer.

The concerto of Chausson, the second Franck disciple on the program, was capably given with the assistance of a quartet and, as the names of these gentlemen failed to appear on the program and as we could not understand the announcer, we cannot give proper credit to these musicians. Messrs. Thibaud and Lortat are so richly qualified for this type of recital that it is a pleasure to record that their efforts seem to be meeting with considerable appreciation. A. H.

Artists Win Favor in Seward Park Community Center Concert

At the concert given at the Seward Park Community Center, New York, on Friday evening, Dec. 21, Tilla Gemunder, soprano, was welcomed in groups of songs by Gilberté, Campbell-Tipton, Warford, Branscombe and Arditi. Her singing was thoroughly artistic and she was applauded heartily. Claude Warford played her accompaniments ably. On the same program Grace Hofheimer, pianist, won favor in a group of MacDowell pieces; W. H. Wylie, Jr., tenor, in a Puccini aria and songs by Hammond, Speaks and Wells, and Beth Tischler, violinist, in Paganini, Nachez and Pugnani compositions.



SALZÉDO HARP ENSEMBLE

New York Sun: A novel type of concert was that given by the Salzédó Harp Ensemble. Admirable results both in interpretation and in technique combined with fine balance and enchanting effects of nuance were attained.

New York Tribune: What the harp can do outside its inclusion in an orchestra was well established. In short the Ensemble is an organization well trained and well directed.

New York American: The Ensemble is entitled to a place among the most delightful and artistic musical organizations heard in New York.

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New York Globe: The audience expressed its enthusiasm not only with decorous clapping of hands, but in shouts, roars and insistent demands for more.

New York Evening Sun: It looked like a little bit of heaven when Carlos Salzédó and his six professional pupils sat and played their golden harps for two delightful hours. There was an unflinching exquisiteness to the results of the experiment, which proved itself well worth a repetition.

New York Evening Mail: Mr. Salzédó has evolved a unique type of concert, particularly suited to a taste for the very precious in art.

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JASCHA HEIFETZ SIGNALLY HONORED BY "BOHEMIANS"

Russian Violin Virtuoso Is Youngest Musician to Be Honor Guest of This New York Organization—Program Includes Musical "Stunts" by Messrs. Barrère and Chiaferelli and Performance of Offenbach's "Treasure Trove"—Misses da Costa, Harvard, Farrar and Mr. Reiss Sing and Heifetz Plays Group

IT was in honor of Jascha Heifetz that "The Bohemians" gathered at the Hotel Biltmore on Saturday evening, Dec. 29, several hundred prominent musicians and their friends being present. "The Bohemians" have banqueted the most famous musical artists who have come to America in the last ten years, practically all of them, as Rubin Goldmark pointed out in his address, men and women who have through their art established themselves as figures of distinction in their respective fields. It was the first time that the club so honored a young musician, and it was indeed a tribute to the remarkable young Russian violinist that he was thus singled out.

At about eight o'clock Mr. Heifetz entered the room escorted by President Franz Kneisel, while the guests standing at their tables applauded him heartily. His modest manner on the concert platform, which American music-lovers have come to admire so much in the brief time he has concertized here, was duplicated by his admirably modest demeanor on this occasion. He positively shrank at the honor paid him and bowed his acknowledgment profoundly.

An interesting program was arranged, opening with Victor Herbert's march, "The World's Progress," conducted by Edwin Franko Goldman, followed by a Humorous Overture on Wagner, Strauss and Debussy by Albert Chiaferelli, dedi-

cated to "The Bohemians." George Barrère, the distinguished flautist, appeared conducting his version, reinstrumented with modern improvements, of Haydn's familiar C Major Serenade. The orchestral setting which he has made of it proved to be exceedingly clever, employing all the resources of the contemporary musician's craft in burlesquing it and adding a few measures of the Marsellaise at the end in counterpoint with the original melody. He preuded his conducting of it by making a brief and witty address in which he told the banqueters that he knew that if he wanted to be a conductor instead of a flautist he would have to change his nationality and establish proof that he was a Swiss. The remark caused much mirth.

Rubin Goldmark's Tribute

Mr. Goldmark spoke in his inimitable manner about the guest of the evening, pointing out that it was the first time that "The Bohemians" had paid homage to so young an artist as Heifetz. In the opinion of cognoscenti Heifetz was, he said, on the threshold of a glorious career and "The Bohemians" were glad to wish him success. Heifetz acknowledged the toast proposed by Mr. Goldmark and then gave great pleasure by rising from his place at the guest table and playing a group of pieces, the Chopin-Auer Nocturne in E Minor, Sarasate's "Malaguena" and Debussy's "Le plus que lent," accompanied by André Benoist at the piano. He was given an ovation after each number and resounding applause as he returned to his seat at the table.

Perform "Treasure Trove"

The second half of the evening was devoted to a performance of Offenbach's "Le Mariage aux Lanternes (The Treasure Trove)." The English version was one well prepared by Virginia and Lawton Mackall and the operetta excellently staged by Jacques Cointi. In it appeared Albert Reiss, Sue Harvard, Blanche da Costa and Amparito Farrar. The Metropolitan's gifted tenor-producer and the three gifted American sopranos performed the work—which is charming though made of tenuous material—in satisfying manner. Miss Har-

vard as *Flora* sang delightfully and acted effectively, although it was her first appearance on the stage. Miss da Costa was *Cathrina* and showed the value of her experience on the operatic stage abroad, where she has won much success. Although the part offered little opportunity for vocal display she made the most of it, as did Miss Farrar in the rôle of *Annette*. The two filled rôles of young and garrulous widows and their singing and acting of the "catty" duet won them rounds of applause. Walter Damrosch conducted. A. W. K.

BOSTON GREET'S MELBA WITH DR. MUCK'S FORCES

Diva Given Enthusiastic Welcome—Notable Programs of Christmas Music Heard During Week

BOSTON, Dec. 30.—Christmas carols and Nellie Melba—this was the Christmas week musical fare enjoyed by thousands of Bostonians. There were community songs on Boston Common, carols in the city streets, "waits" on suburban hillsides, and to crown it all enormous audiences at Symphony Hall on Friday afternoon and Saturday night to hear a voice that for a quarter of a century has fascinated both continents.

I know that there are those who believe that the lodestone was the Tschai-kowsky Fourth Symphony or the Sibelius "Swan of Tuonela," but some, like myself, had heard Nellie Melba when they were twenty-one; had remembered the marvelous beauty of her tone and longed to hear it once again before relentless time should work its ravages. Others had heard her as *Marguerite* or as *Mimi* at the Boston Opera House and wished to add to their delightful memories. Still others, told by mothers, fathers, teachers of the Australian nightingale, dropped their toys, their music lessons, their winter sports to see and hear for themselves. And all were charmed, captivated, thrilled. Of the three songs sung by Mme. Melba, the second "Voi che sapete," from Mozart's "Figaro's Marriage," has probably never been better sung in Boston. In

her first offering, an air from Mozart's "Idomeneo," she was cautious and discreet, in her final number, *Lia's* song from Debussy's "L'Enfant Prodigue," surprisingly dramatic for the Melba who has been criticised as "all too birdlike." The phrases were duly colored, the French text was exquisitely enunciated. And yet the freshness, the smoothness, the vocal continuity of her "Cherubino's Song" made of it a thing apart. The audience was loath to obey the no-encore rule of the symphony concerts.

In his interpretation of Brahms's "Tragic" Overture, Dr. Muck was surely in the grip of the present world struggle. Else why did he underline the dramatic earnestness of this noble composition? Nor was he less moved by contemporary woes in his conducting of the Sibelius movement. The dashing performance of the Fourth Symphony of Tschai-kowsky was no surprise to persons who have been listening to that very brilliant record of the last movement recently made for a talking-machine company by this orchestra. HENRY GIDEON.

Change in Zoellner Quartet's Program

A change has been made in the program next Sunday afternoon of the Zoellner Quartet at the Princess Theater, New York. Beethoven's so-called "Harp" Quartet, Op. 74, will be presented instead of the Sgambati Quartet, originally announced. The rest of the program, Eugène Goossens's "Two Sketches" and the Haydn Quartet, Op. 74, No. 1, remains the same.

Introduce Neapolitan Song Contest in New York

Italians of New York introduced at Aeolian Hall on the evening of Jan. 1 a custom of their country, the annual Neapolitan song contest, such as in the Old World had produced "O Sola Mia" and the gay "Funiculi, Funicula," which took the prize in the year they finished a railway up Vesuvius. Thirteen war songs and typical tunes in the Naples style were sung last evening by anonymous volunteers for the Red Cross. Alfredo Salmaggi conducted a small orchestra. Both Scotti and Caruso were guests of Fernando Tanara in the judges' box.

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Mme. Delia Valeri, the Vocal Teacher, Alighting from Her Touring Car

IT is not very often that a vocal teacher succeeds in convincing famous stars of his or her ability to confer further knowledge or an additional degree of artistic excellence on them. That such cases exist, however, is vividly typified by Mme. Delia Valeri, the Italian maestra of *bel canto*, who has succeeded in leading such celebrities as Frieda Hem-

pel, Margaret Matzenauer, Maude Fay, Clara Clemens and others closer toward the pinnacle of artistic excellence.

The indefatigable Signora Valeri finds but very little time for recreation. It is only in an occasional spin in her touring car that she obtains the relaxation so needful for a conscientious teacher and artist. The accompanying photograph shows Mme. Valeri alighting from her car before the country home of a friend on Long Island after a ride.

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W. P. Monger, Press Representative for Musical Artists, Scores in Drama

W. Perceval Monger, who has been in the musical field during the last few years as press representative for many distinguished artists, has been winning success in Canada in Elsa Ryan's company, playing "Out There." Mr. Monger's acting has attracted considerable attention and he writes to MUSICAL AMERICA that he is enjoying his return to the dramatic stage greatly. Mr. Monger came to America with Granville Barker and appeared in several of the latter's productions at Wallack's Theater, also holding the post of assistant stage manager of that company. This season he took charge of the preliminary press work for Jascha Heifetz. Mr. Monger plans to continue his work in the publicity field in the near future.

Give Concert in Honor of Russell Carter in Amsterdam, N. Y.

AMSTERDAM, N. Y., Dec. 23.—In recognition of the completion of six years' service of Russell Carter as organist and choirmaster of St. Ann's Church, special music was sung on Sunday evening, Dec. 16. The choir of the church, which is of the traditional Anglican type—men and boys—was assisted by Hazel Wehr and Matilda Biglow, soloists. Mr. Carter is supervisor of music in the Amsterdam schools, and acts in advisory capacity for the State Department of Education in addition to his church work.



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"Société des Instruments Anciens." Concert, Théâtre du Vieux Colombier, Afternoon, Dec. 26. The Program:

"Dieuxieme Symphonie," Bruni; *Sonatine en Trio*, L. Y. Francoeur; "Le Pays du Tendre," C. Destouches; "Suite en Sol Majeur," Galeazzi; "Ballet Divertissement," M. P. de Monteclair.

Nothing could be more historically atmospheric in the field of music than the concerts at the Théâtre du Vieux Colombier of the "Société des Instruments Anciens." There were moments at the Wednesday afternoon performance of this unique chamber music organization when one had visions of the memorable *concerts intimes* given by Louis XIV on the grand staircase at Versailles. Further enhanced was such an impression by the program devoted paramountly to eighteenth and seventeenth century compositions. The employment throughout of the viola form, as Quinton, d'Amour, de Gambe and Basse respectively, very effectively augmented by the historical clavecin, may seem monotonously strange at first, but will ever prove of extraordinary interest when played by such accomplished artists as these.

Introduced with Bruni's simple but

very beautiful Second Symphony, the program proceeded through an increasingly interesting group. In the "Sonata in Trio Form" Mme. Regina Patorni proved herself a clavecin virtuoso of rare rhythmical grasp and in general an exceptionally tasteful performer on this precursor of the piano. In the following "Le Pays du Tendre" the clavecin was replaced by the Harp Luth (a small instrument resembling somewhat the Irish harp and originated about 200 years ago by Pleyel of Paris according to the mandolin idea with the employment of twenty strings), which was admirably played by Mme. Casadesus. In Galeazzi's Suite in G, Louis Hasselman effectively demonstrated the solo possibilities of the viole de gambe—related to our 'cello—to the characteristic nasal but not disagreeable viola character of which the ear soon accustomed itself. With de Monteclair's "Ballet Divertissement" the afternoon's climax was attained and evoked from the pre-eminent French audience unceasing rounds of applause not to be quelled until Mme. Patorni had conceded two clavecin encores.

O. P. J.

"Messiah" Heard by Capacity Audience in San José

SAN JOSÉ, CAL., Dec. 22.—The Pacific Conservatory's annual production of the "Messiah" was given last Sunday before an audience which taxed the seating capacity of the Auditorium. A chorus of about one hundred voices did splendid work, under the direction of Warren D. Allen. The soloists were Lulu E. Pieper, soprano; Esther Houk Allen, contralto; Homer De Witt Pugh, tenor, and Charles M. Dennis, who on this occasion sang the bass rôle with much success. All of the soloists were most cordially received. A small orchestra, assisted by Howard H. Hanson at the piano, and Myrtle Shafer at the organ, supplied satisfactory accompaniment.

M. M. F.

ERNEST HUTCHESON, Pianist

Direction: MRS. HERMAN LEWIS, Inc.

Aeolian Hall, New York

MUSICAL AMERICA'S OPEN FORUM

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Ed., MUSICAL AMERICA.

The Coughing Habit as a Criterion for the Success of a Performance

To the Editor of MUSICAL AMERICA:

You must have noticed the prevailing habit of coughing in theaters, opera houses and concert halls which at times assumes such dimensions as not only to become passingly disconcerting, but even to jeopardize the successful climax of a work or the interpretation of an artist. Anyone who has made this observation must also have realized that, barring the nicotine addicts and their characteristic "smoker's cough," as also this or the other bronchial patient whose accompanying coughing symptom is especially likely to be aggravated during the present winter's severity, there still remains a considerable percentage of coughers whose noisy staccato expirations are nothing but the outcome of nervousness engendered by a feeling of monotony, or a relaxed state proportionate to the waning interest in the music or play offered.

In all these cases nervousness remains the paramount stimulating factor. And nervousness being the stimulating cause, it becomes evident that the intensity of such a disturbing cough, or coughs, is directly proportionate to the powers of self-control of the individual or individuals. And so it also follows that while thoughtlessness is largely responsible for the aforesaid noisy coughing demonstration, such a nervous manifestation often tending to become almost disastrous for a performance, is frequently due to the inability of a performer to awaken and compel public interest.

None realized the significance of a coughing audience for the success or non-success of a work or artists better than the late Angelo Neumann, famous as but few as an operatic impresario. Neumann, who died several years ago in Prague, mourned by the profession all over the world, frankly acknowledged that he frequently allowed himself to be influenced by the degree of coughing of an audience in his judgment of a work's or an artist's success with the public. According to Neumann, no really accomplished impresario or theatrical manager ever failed to watch the audience just as closely as the artists and the criticisms in order to determine to what extent the public were being held and that he, personally, had on different occasions rejected a work because the

atmosphere of an entire act had been almost entirely obliterated by a coughing audience.

So if the public realize to what extent they are unconsciously empowered not only to insure or spoil the success of a musical or theatrical presentation, but also how inadvertently they can dispel the enjoyment of others and even cause the partial ruin of a performance, does it not behoove such a public to exercise a little more restraint in their disturbing symptomatic manifestations, which with a little will power might be controlled?

Very truly yours,

O. P. JACOB.

New York, Dec. 31, 1917.

Organizes Free Class in Solfeggio for Vocal Students

To the Editor of MUSICAL AMERICA:

Realizing that, owing to the war conditions, there are many musical students who are prevented from keeping up or starting their studies on account of shortage of funds, I wish to do my "bit" professionally as well as I am doing it in other ways, and I have resolved to organize a free class in Solfeggio (sight-singing), into which I will accept any vocal student bearing an introduction from her or his teacher. The class in question will meet twice each week, Tuesday and Friday afternoons from three to four, in my studio, No. 805 Carnegie Hall.

Those who wish to take advantage of my offer should hurry up, as the season is already well advanced and there are loads of things for them to learn!

Thanking MUSICAL AMERICA for its courtesy, I am, with best wishes for 1918,

Yours cordially,

C. TROTIN.

New York City, Dec. 30, 1917.

Possesses Notable Collection of Records by Famous Orchestras

To the Editor of MUSICAL AMERICA:

I have no desire to advertise myself or repeat my claim of "the best collection of records in North America." My object in writing is to further, if I can, the sale of good music with consequent reduction of the tons of trash that are in demand.

My catalogue has recently been inspected by recording laboratory experts of the most important companies and has aroused their admiration. If by so doing I can advance the cause of good music, I should like to draw the attention of your readers to the list of great orchestras by which I have many beautiful records. It reads as follows:

Austria: Imperial Court Orchestra; France: Academy of Music, Grand Symphony; Great Britain: Beecham Symphony, Bournemouth Municipal, Palace, Queen's Hall, Royal Albert Hall; Italy: La Scala, Vatican; Russia: Borodin Symphony, Imperial Court;

United States: Boston Symphony, Chicago, Cincinnati, Herbert, New York Philharmonic, New York Symphony, Philadelphia, Russian Symphony.

For these selections the above were conducted respectively by Edouard Strauss, Paul Vidal, André Messager, Sir Thomas Beecham, Dan Godfrey, Herman Finck, S. L. Wertheimer, Landon Ronald, Carlo Sabaino, Rev. Lorenzo Perosi, Hugo Warlich, Karl Muck, Frederick Stock, Ernest Kunwald, Victor Herbert, Josef Stransky, Walter Damrosch, Leopold Stokowski, Modest Altschuler. The conductor of the Borodin Orchestra I do not know. The war prevented the addition of the Berlin Philharmonic and Arthur Nikisch to my list.

As I wished to draw attention to these orchestras, I shall not describe the ninety-five bands and twenty-six other orchestras of twenty-nine countries.

A. S. MCCORMICK.

Akron, Ohio, Dec. 28, 1917.

Luigi Parisotti Is Author of the Work, "Speaking and Singing"

To the Editor of MUSICAL AMERICA:

In the account which appeared in MUSICAL AMERICA of the 15th inst. of a recital given in London by my daughter, Silvia Parisotti, her cousin Alessandro is quoted as the writer of "Speaking and Singing." This work, however, is mine and is published by Messrs. Boosey and Company, New York and London. Alessandro Parisotti edited, several years ago, the celebrated collection of "Arie Antiche," published by Messrs. Ricordi. He never came to the United States, but spent all his life in Rome, where he was the leading music critic and for many years secretary of the Accademia di Sta. Cecilia and of the Regio Liceo Musicale.

He died there just at the time when I came to New York, nearly two years ago, from London, where I resided for many years after singing and teaching in other countries. Perhaps you will consider a rectification concerning the authorship of "Speaking and Singing" to deserve a small space in your very valuable magazine, for which I should be much obliged.

Yours very truly,

LUIGI PARISOTTI.

Says S. L. Rothapfel Was First to Use Orchestra with Motion Picture

To the Editor of MUSICAL AMERICA:

After reading the article on page 33 of the current issue of MUSICAL AMERICA, I feel that in justice to you, you should be supplied with certain data which were apparently not at your disposal when the article was prepared.

The first time an orchestra was used with a motion picture was at the Alhambra Theater in Milwaukee, three years prior to the installation of the one at the Regent. The picture was "The Fall of Troy" and it was Mr. Rothapfel who engaged the orchestra and selected the music it was to play.

Subsequently, while he was managing the Lyric Theater in Minneapolis, Mr. Rothapfel installed an orchestra on the stage for his presentation of Sarah Bernhardt's first picture, "Queen Elizabeth."

In all the theaters in which Mr. Rothapfel managed he prepared the musical settings for his pictures, even back to the time of his first "nickelodeon," where he rigged up a row of colored light bulbs on the piano and by marking certain pieces of music with certain colors, managed to signal from the booth to the pianist when he wanted her to play this or that selection.

Yours very truly,
HAMISH MCLAURIN,
Director of Publicity,
The Rialto.

New York, Dec. 30, 1917.

Efficacy of "Musical America's" Fall Issue as Advertising Medium

To the Editor of MUSICAL AMERICA:

As a result of my advertisement in your Special Fall Issue I have received several additional concerts.

Most cordially yours,

HELEN IMBODEN TROUT.

Roanoke, Va., Dec. 10, 1917.

MEN IN BASE HOSPITALS HAVE CHRISTMAS SING

Invalid Soldiers at Camp Meade Share in the Programs Led by

Kenneth S. Clark

CAMP MEADE, MD., Dec. 31.—One of the unique song celebrations of Christmas Day was that conducted by Kenneth S. Clark, song leader of the War Department Commission on Training Activities, assigned to Camp Meade, Md. Mr. Clark visited the base hospitals of the camp on Christmas afternoon, leading the invalided men in song programs that ranged from the religious hymns that were called for in the hospital of the colored troops, to the "Over There," "Goodby Broadway, Hello France," demanded by a contingent from one company that was just recovering its fighting spirit after an attack of measles.

In the forenoon of Christmas Day Mr. Clark attended the distribution of Red Cross gifts to the men and held impromptu programs to relieve the tedium of standing in line waiting for the bountiful gifts with which the Red Cross remembered the men of Camp Meade. In the evening the song leader led company singing in several of the barracks.

This plan of company singing is being fostered by the greater number of the Commission's song leaders. It has been found that the most practical way of assuring song leaders for all occasions is to develop company leaders. These men are discovered through the company sings and later developed by special instruction given them by the camp song leader.

Following its success at the Theatre du Vieux Colombier on Dec. 26, the Société des Instruments Anciens will give another concert in the French playhouse on Sunday afternoon, Jan. 13.

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Music Amazingly Prosperous in Germany, Say Americans

Royal Opera Packed Nightly, Report Mr. and Mrs. Frederick Earl Warren, Who Have Just Returned from Kaiser's Domains—Pfitzner's "Palestrina" Has Successful Première at Munich Festival—Weingartner, Nikisch and Strauss Concerts Attract Great Throngs—Artists Flourish Despite Food Conditions—American Singers Meeting with Success

ON Wednesday of this week Frederick Earl Warren and Mrs. Warren, who is the singer, Olga Warren, were among the arrivals from Europe at an "Atlantic Port." Mr. Warren, it will be remembered, is the American singing teacher who remained in Berlin for the sake of his pupils rather than his own. But now that five of his pupils have obtained very advantageous opera engagements he lost no time in carrying out his long-cherished plan of returning home to the United States. MUSICAL AMERICA's representative met Mr. Warren and his charming wife, who is a native of Texas, shortly after their arrival.

In answer to our query, Mr. Warren said that food conditions in Germany at the time of their departure from Berlin, Oct. 23, were very poor indeed, and that one of the greatest calamities was the marked dearth of fats of every description. Butter was scarcely obtainable and meats were dealt out only in the minutest of rations. However, people of means always had the chance of buying a duck, without a meat card, for approximately thirty marks. Bread, on the other hand, Mr. Warren said, had improved decidedly within the last six months and was to-day quite eatable. Oddly enough, too, automobiles, which had almost completely disappeared for private use about a year ago, had since then increased to such an extent that to-day one might again have a taxicab almost at a moment's notice. It seems that Germany is once more in possession of a goodly supply of gasoline.

Our further question as to the attitude of Germans toward Americans, Mr. Warren, who is rather more English than American, both through parentage and adoption, answered as follows: "To be perfectly fair, I can only say that we, as all Americans in Berlin, were treated with great courtesy up to the very last." Here Mrs. Warren interposed:

"We really heard nothing but expressions of regret that Germany should be at war with the United States." When further questioned whether the Germans still believed they could win the war, Mr. Warren replied:

Music Flourishes

"Yes, I am afraid they are still obsessed with that idea. They are tired, very tired of the war, but they say they prefer to continue rather than to be

beaten. But while the food and other economic conditions are so disconcerting," continued Mr. Warren, "amusements and especially the musical field show an activity that seems marvelous. One cannot understand from where people get



Frederick Earl Warren, the Vocal Teacher, and Mrs. Olga Warren, Who Have Just Returned from Germany

all the money they spend on concerts and the opera. For instance, the Nikisch concerts with the Berlin Philharmonic, which, of course, were resumed this season, proved such an attraction that the first of these concerts in the Philharmonic (having a seating capacity of 3000) was completely sold out two weeks in advance. The Weingartner concerts, also with the Philharmonic Orchestra, have likewise been resumed this season, as well as the Royal Symphony Concerts at the Royal Opera under Richard Strauss. The Royal Opera is playing to packed houses nightly and when we left

was preparing a novelty for Berlin, to wit, Korngold's 'Ring des Polykrates.'

"Then the Charlottenburg Opera House had just come out with a revival of Offenbach's 'Ile de Tulipatan' (as 'Die Glückliche Insel'), revised by Dr. Leopold Schmidt, which has had an extraordinary success. To-day every artist of consequence giving a concert is almost certain to make a considerable profit.

"I really don't know," continued Mr. Warren, "where all the people who crowd concert halls and opera houses come from, with the entire German populace ostensibly mobilized for the war. Then take the Pfitzner Week, which came off as a musical festival of large dimensions in Munich early in October. The special feature of the occasion was the première of Pfitzner's opera 'Palestrina,' which, according to most German reports, had an almost epoch-making success. On the whole," continued Mr. Warren, "I should say that this astonishing musical activity in Germany during such times as these typifies as nothing else can that music is the life of a nation."

From Berlin Mr. and Mrs. Warren proceeded to Copenhagen, where they had to remain several weeks prior to sailing for America. Here Mr. Warren reports that he met Frank Van Der Stucken. "While we were in Copenhagen," said Mr. Warren, "Mr. Van Der Stucken was quite conspicuous as a conductor, having given a number of symphony concerts and also conducting on several occasions for charity."

Of American artists still active in Germany, Mr. Warren mentioned the tenor, Fritz Huttman, from Chicago, who is still engaged at the Court Opera in Schwerin, Mecklenburg. George Meader, another American tenor, as popular as ever at the Stuttgart Court Opera; Arthur Van Eweyk, singing in oratorio concerts and teaching in Berlin. Edith Walker, the American prima donna, is touring the country and appearing in special operatic cycles in Holland with customary success.

O. P. J.

ZIMBALIST IN PROVIDENCE

Mme. Mero Shares Honors with Violinist in Fine Recital

PROVIDENCE, R. I., Jan. 27.—Efrem Zimbalist scored a big success at the closing concert of the Steinert series in Fay's Theater on Dec. 16. The violinist was forced to return again and again and bow his acknowledgments. A singularly pure and sweet tone and an astonishingly certain technique were displayed in numbers mainly in the virtuoso style. In the Brahms D Minor Sonata with Mme. Yolanda Mero at the piano, Zimbalist disclosed artistic qualities of a high order.

Mme. Mero likewise was very popular with her audience and gave extra numbers. Samuel Chotzinoff played excellent accompaniments.

The recent concert of the University Glee Club for the benefit of the Christmas package fund of the Providence Chapter of the Red Cross was a great success. Under Director Berrick Schloss the club sang with splendid effect. The assisting soloists were Lucy Marsh, soprano; Mme. Avis Bliven-Charbonnel, pianist, and Loyal Phillips Shawe, baritone. This array of Providence artists gave of their best and were given a big reception.

A "Gentlemen's Night" program by the Chaminade Club and an "Orchestral Morning" by the Chopin Club drew large audiences recently. Dorothy Holmes, a pupil of Mme. Charbonnel, gave a very successful piano recital in Froebel Hall, in which she was assisted by Marion Lovell, soprano, and a string quartet composed of Robert Gray, violin; Arthur Kruger, flute; Alexander Gray, viola, and John Gray, 'cello. A. P.

Muskogee, Okla., Hears Gifted Artists

MUSKOGEE, OKLA., Dec. 27.—A pair of concerts was given under the auspices of the United Daughters of the Confederacy at the Hotel Severs on Dec. 19 and 20 by Wilmot Goodwin, baritone; Florence Austin, violinist, and Lee Cronican, pianist. Theo Karl, tenor, also appeared recently in recital, scoring a big success. Community sings were held in Muskogee and nearby towns on Dec. 9.

ORATORIO SOCIETY PRESENTS "MESSIAH"

Chorus Conducted by Walter Damrosch Gives Examples of Its Best Singing

It is not written that wars or rumors of wars can affect the steadfastness of "Messiah" pilgrims hereabouts. Yet the congregation of the devout seemed perceptibly smaller at the Oratorio Society's performance on Thursday evening of last week than it has been in a number of years—a fact the more surprising as the customary matinee session has been dispensed with this season. Such fresh interest as the evening held accrued mainly from Walter Damrosch's assumption of Handelian overlordship after many years. The performance was roundly applauded if not with invariable discrimination. Still, like the curate's egg, it was good in part. Mr. Damrosch disclosed some tempi at variance with accredited usage. Sometimes the effect of these modifications was less good than at others. The "Hallelujah" went slower than ordinarily. But a great deal of the choral work, backed by a lifelong familiarity and routine, achieved its thrill, despite the numerical disproportion of male and female voices. It is years since anything better has come from the Oratorio Society than their "Surely He Hath Borne Our Griefs."

For the rest, Mr. Damrosch, who seemed to have his hands uncomfortably full, did not at all times manage to provide his singers with the smoothest or most elastic accompaniments. This was true particularly in the solo parts, sustained by Mabel Garrison, Nevada van der Veer (in place of Mary Jordan, indisposed), Theo Karle and Henri Scott. Miss Garrison sang the colorature of "Rejoice Greatly" with beautiful finish of detail and rare vocal pliancy, but neither she nor Messrs. Karle and Scott lived up to the best traditions they have established themselves. Mrs. Van der Veer, a seasoned oratorio exponent, achieved honest distinction after recovering from a doubtful start. Her "He Was Despised" was the most considerable solo feat of the evening and only less honorable her "He Shall Feed His Flock."

Repeat Children's Crusade

Instead of the customary repetition of the "Messiah" the Oratorio Society last Saturday afternoon gave the "Children's Crusade," which opened their season a few weeks ago. A moderate audience applauded very warmly the performance of this movingly beautiful work, the presentation of which was again distinguished by inequalities. Beauty of tone was scarcely a conspicuous factor in the singing of the chorus nor was the agreement between Mr. Damrosch's orchestra and the children at all times an indisputable fact. The same quartet as before—Florence Macbeth, Edith Chapman-Gould, Albert Lindquest and Royal Dadmun—discharged the solo duties, all of them satisfying to a greater or lesser extent. It is necessary to single out for particularized praise Mr. Lindquest, whose voice is one of exceptional beauty and who manages it with much greater technical assurance than he did last year. H. F. P.

Edouard Deru, the Belgian violinist, has been chosen as conductor of the Women's Orchestral Club of New York.

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FINE ORCHESTRA IN NEW "MOVIE HOUSE"

Genius of R. S. Rothapfel Finds New Expression in New York's Latest Theater "The Rivoli"

Another striking demonstration of the serious musical significance of the more modern photo-drama theaters was afforded last week, when New York's newest movie house, The Rivoli, was thrown open to the public by S. L. Rothapfel.

It is a far cry from the management of a "nickel picture show" in the back room of a Pennsylvania mining town saloon to the proprietorship of two veritable theatrical palaces, equipped with all the latest devices, two orchestras of symphonic proportions, two wonderful pipe organs and a staff of four distinguished organists, with a conductor of international reputation. Yet the foregoing sentence tells briefly of the rise of Mr. Rothapfel within eight years.

The Rivoli is located on Broadway, just above Forty-ninth Street. The exterior is that of an imposing municipal structure, Greek in design, with eight massive pillars, all of pure white stone. Inside the Italian Renaissance style prevails. The seating capacity is 2500 and the color scheme is old rose. A dome above reflects ever-changing soft rays of light, which provide most pleasing and novel effects.

A Douglas Fairbanks film, entitled "A Modern Musketeer," a Sidney Drew comedy, scenic pictures and the "animated pictorial" constituted the movie program.

It was Mr. Rothapfel, we believe, who first adapted music of serious proportions to the presentation of the photo drama. At any rate, no one has developed the plan with as much success as he has. Hugo Riesenfeld, who conducts the orchestra of the Rialto, also one of Mr. Rothapfel's theater, is director of this new orchestra, with Erno Rapee as his assistant. The personnel of the orchestra should be a matter of record:

G. M. Rubenstein, assistant conductor; Alberto Bachman, first concert master; J. Klein, second concert master; G. Scipione, first

violin; A. Belfer, first violin; C. Giolitto, first violin; J. Overton, first violin; J. Metz, first violin; G. Boxhorn, first violin; E. Pollak, first violin; G. Occhinfinto, second violin; H. Kooy, second violin; M. Weber, second violin; I. Kaplin, second violin; M. Helfan, second violin; H. Bridgman, second violin; L. Elkind, viola; C. D. Gottjes, viola; A. Baron, viola; M. Akst, viola; A. de Bernadis, trombone; C. Gusikoff, trombone; H. Edison, tympany; H. Van Praag, cello; G. Orsini, cello; L. Zavalloni, cello; W. Feder, cello; H. Goldin, bass; E. Couchond, bass; F. Avalone, bass; W. A. Moor, flute; D. E. Porter, piccolo; L. Doucet, oboe; G. Rubenstein, clarinet; A. Jourdain, clarinet; W. Edison, bassoon; S. Pertchonok, horn; F. Kosting, second horn; A. Glanone, first trumpet; V. Bach, second trumpet; A. Morgenstern, third trumpet; S. Borodkin, drum; A. Depew and Uda Waldrop, organists; M. Borodkin, librarian; William H. Humiston and Edward Falck, compositions and arrangements.

The musical program of the first week offered a setting by Mr. Riesenfeld, to "The Victory of Democracy," lyrics by Brian Hooker and Charles Keeler, the cast including A Voice, Jack Valentine; History, Mary Lawton; Young America, Albert Peters; The Reader, Forrest Robinson. Eugene Cowles, formerly of "The Bostonians," sang some old favorites and Alberto Bachman, the violinist, played the "Air Varié" by Vieuxtemps. Pupils of the Helen Moller School of Dancing gave a "Petit Ballet."

O. F.

JEWISH MUSIC PERFORMED

Menorah Association Gives Concert at Washington Irving High School

A concert of Jewish music was given, under the auspices of the Menorah Association, in the auditorium of the Washington Irving High School, New York, on the evening of Dec. 30. The concert was monotonous to a certain extent, but the music heard was often of great beauty.

Ernest Bloch, the distinguished Swiss composer, who is rapidly coming into prominence, spoke on the "Jewish Mind in Music" and musical numbers were offered by Mme. Sokolsky-Freid, organist; Cantor Jassinoffski, tenor; Elizabeth Gutman, soprano, and Mr. and Mrs. Alexander Bloch, who played Bruch's Violin Concerto in G Minor. Miss Gutman, who has specialized in Jewish and Yiddish folk-songs, made an excellent impression and Cantor Jassinoffski exhibited a tenor voice of large volume and fine quality. Mme. Sokolsky-Freid was heard in Liszt's "Variations for Organ."

Philadelphia Critics Unanimous in Voicing as a Triumph the Debut of New Metropolitan Opera Star



© Mahkin

Florence Easton

Florence Easton is a temperamental English-woman with a powerful, well trained soprano of wide range. **She is the most dynamic artist we have had for years.** She acts with thrilling intensity and the climax as she fell on the church steps set the nerves tingling; all fear of an anti-climax in the subsequent duo with Alfio was dissipated by the power and passion of Miss Easton. **She is a valuable addition to the organization.**—James Huneker in the Press, December 19, 1917.

Mme. Easton is not an untried factor in the operatic world. **Her success with the Metropolitan was as expected as it was gratifying.** Her voice is rich and resonant. It glows brilliantly in the varied passions of Santuzza's brief, sad history. A conscientious sincerity prompts all her work and lends her penetrating values denied the mere trickster.—Harold P. Quicksall in the North American, December 19, 1917.

Florence Easton appeared here for the first time, taking the role of Santuzza in "Cavalleria." That much-abused term beloved of the press agent, "TRIUMPH" is justified in describing her success last night. The audience was roused to such a pitch of enthusiasm that many "bravos" came from all parts of the house, mingling with the long applause that brought the new singer forward many times. Mme. Easton is an English woman by birth. Her girlhood was passed in Canada. She is the wife of the American tenor, Francis MacLennan. She has appeared several times with the company in New York, where she has established herself in favor.

To an authentic and convincing sense of the dramatic values and an incessantly active intelligence she unites good looks, a confident stage presence and a temperament that in its capacity for passionate abandon fits her admirably for a role so essentially Italian. Her voice is powerful and clear and well controlled. In every aspect her impersonation was praiseworthy. **It is a great satisfaction to chronicle a debut completely successful.**—F. L. W. in Public Ledger, Wednesday Morning, December 19, 1917

The outstanding feature of the double performance was the triumph of Florence Easton as Santuzza in "Cavalleria Rusticana," for "TRIUMPH" is not too strong a word with which to describe the success that attended the first appearance of this English soprano in Philadelphia. Miss Easton, who is a tall woman of commanding presence and marked beauty of person, makes even so familiar an operatic character as the wronged and forsaken Santuzza seem new and unconventional. Seldom has the part been acted with such a vivid realization of its pathos and tragic portent, or sung with more sympathy and dramatic effect. A voice of firm, clear, vibrant quality is used with fluent ease and authority, and every effort appears to be grounded upon genuine talent and excellent training. The applause that rewarded Miss Easton for her splendid portrayal was in all respects so emphatic, that the oft-misused term, "Ovation" in this instance is no misnomer.—Evening Bulletin, December 19, 1917

She sings with imaginative feeling with consoling richness of tone, with historic fire and taste altogether unclouded by overemphasis. **Her Santuzza was a moving and eloquent portrait,** recalling Calve in the part more than any other great diva.—Evening Public Ledger, December 19, 1917.

She has a good soprano voice of ample range, and considerable volume, which she advantageously employs, and as she has plenty of temperament her impersonation of Turiddu's forsaken sweetheart was extremely vital and appealing.—The Inquirer, December 19, 1917.

Miss Easton was notably successful. She has a brilliant soprano voice of dramatic quality and effectiveness and moreover she invested her role with such intensity of emotion as to enthrall her hearers.—The Record, December 19, 1917.

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A new and significant interpretation of "Canio" has won the additional plaudits of the critics—

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The Indictment Against the Musical Theorist

By HOWARD H. HANSON

Head of Department of Theory College of the Pacific, San José, Cal.

Offering the Student Hard-and-Fast Rules Instead of Explaining Laws—Too Much Empiricism—Explain Nature of Chords—The Student at Sea—"Theorist Should Be in Vanguard of Musical Army"

THE question as to the necessity of the study of musical theory in a well rounded musical education is no longer a vital one. It has been decided, and decided by a vigorous affirmative. There is no conservatory of music worthy of the name but has its more or less extensive department of theory, and our progressive universities and colleges are rapidly including the study of harmony, form, counterpoint and their allied subjects in their regular academic courses. The question is not, "should theory be studied?" but rather, "how should theory be studied to be of the greatest benefit of the student?" Indeed, the writer ventures the opinion that the very fact that the study of harmony has survived in spite of its many deficiencies in former methods of teaching is one of the greatest proofs of its inherent worth as a subject for study. One would think that it would have been crushed by its own inefficiency.

Music is the great Art-Science. Its position as an art is impregnable. Its position as a science seems hardly less so when one considers that the very material of music is the result of the physical laws of pendular vibration, that the formation of consonances is dependable on a fundamental mathematical fact, and that the very reason for the antipathy which some of us have for the most modern of the futurist composers is due not so much to any personal reason, but due rather to a law of nature itself over which we have no control. Since music is an Art-Science, it seems only natural to expect that the two conceptions should by this time have been co-ordinated; and, indeed, many prominent musicians and scientists have attempted to bridge the gap, but the result has not yet been accomplished.

The Theorist Found Lacking

There is one man in the musical profession whose duty it is to accomplish this co-ordination. It is not the physicist, for the physicist is rather too mathematical to allow the freedom which art must have. Neither is it the artist, for the artist is too much taken up with the creative and interpretative aspect of mu-



Howard H. Hanson

sic. It is the theorist whose duty it is to be the musical-scientist or the scientific-musician of the future. He must be the mediator between the dual personalities of music and co-ordinate them so that they may be mutually helpful, not mutually destructive. The indictment against the theorist is that he has not filled this position.

Perhaps the most important of the studies of musical theory is the study of harmony, a most inaccurate name, by the way. It is in the subject of harmony that the two aspects of music meet most strikingly. Other subjects which are based almost wholly upon artistic principles, not scientific laws, have for the most part been taught successfully. It is in the subjects which of necessity combine the dual conception of music as an Art-Science which give the most trouble to both teacher and pupil, and perhaps the subject of harmony offers the best example.

Now let us put our objections to the present system of harmony teaching in definite form. In the first place, it is empirical where it should not be. In the second place, it is utterly non-progressive and offers to the student no incentive for further development or original research. In the third place, the theorist, in not accepting the assistance of science, is losing the one thing which will place the subject of harmony upon a firm natural basis instead of its present position as an empirical set of rules, and is losing the greatest ally in the development of a natural Art, for, after all, science is nothing more than nature understood.

Our first objection to the theorist is,

"He Has Failed in His Duty, the Co-ordination of the Artistic and Scientific in Music," Says Western Authority—An Examination of the Deficiencies in Present-Day System of Teaching Harmony

therefore, that he is empirical when he might be scientific. Empiricism has no excuse. It is the opinion of a dozen or a hundred people, but not necessarily true. It offers rules instead of laws and sets up baseless theories to be knocked over by the first curious student. The present system of teaching harmony is empirical, inasmuch as it makes statements and lays down rules without offering any proof for them. The student is not urged to investigate them for himself, but must accept them on faith, memorize them—and forget them a week after examination! In some cases the rule could be proved by reference to some natural law. In these cases the law governing the rule in question should be explained so that the student may see the "why of it." In other cases the rules given have never been proved to be true. Here the necessity for the student knowing all natural laws concerning this phenomenon and reasoning upon it is even more urgent. In still other cases the rules given are utterly groundless. These should be eliminated. They are "dead wood" and to carry them is inefficient and unnecessarily burdensome to the student.

Furthermore, not enough distinction is made between laws and rules. For example, the laws of chord-formation, tone-relation, consonance and dissonance and so forth are fundamental laws, having their foundation in nature herself. These laws should be thoroughly understood and their action investigated. On the other hand, there are many more "rules" which are simply the expression of certain opinions in regard to certain musical phenomena. Many of these are very good, but inasmuch as they have no proof in nature itself, they should be understood to be rules, not laws. Viewed in this light, "parallel fifths and octaves," the student's bugbear, become rather unimportant considerations after all, since one finds them in nature's own progressions!

Stifles Incentive

Second, the present system offers no incentive for further investigation on the part of the student. For example, the average harmony text-book states in regard to triad and chord formation: "A chord is a formation of superposed thirds above some given bass-tone or root," then proceeds to the classification of triads, seventh chords, and so forth, which the student memorizes. Would it not be better to go a little "deeper" and explain why certain chords are more natural than others? When a student understands that a major triad is the very chord of nature itself, that it is present in every compound tone of the piano, would he not take a more vital interest in that chord? Would it not be wise in discussing the minor triad to point out the fact that it is found in the tenth, twelfth and fifteenth partials of any compound tone and, therefore, is less natural than its major companion? Would it not be interesting to know that the major triad is consonant not only within itself, but even its "combinational tones" are "in tune," while the combinational tones of the minor triad are very discordant? Does this not explain why Bach preferred the major triad as a final cadence chord, even though the composition was written in the minor mode? Knowing that all these effects are the results of definite physical laws, would the student not be anxious to investigate for himself and discover all he could regarding the physical facts, even though he is not interested in the unexplained empirical rules in the harmony book?

Last, the theorist up to the present time has played the part of a "Boswell" to the composer's "Johnson." Even his cherished rules are merely observances upon the manner in which certain composers did certain things. When a greater composer appeared, disregarding the procedure of the former master, which had in the meantime been made into a set of rules by the zealous theorist,

certain of these old rules were shattered hopelessly and new methods were set up which in time were also incorporated in the harmony text-book, etc., *ad infinitum*. In the meanwhile the poor, bewildered student is consoled by the statement that he, too, may break the rules some time "in the future," but now he must tread the path carefully. Can we blame him for wondering at times "what it is all about?"

The theorist should not be in the rear-guard of the musical army as a mere recorder of musical progress. He should be a pioneer. He should be in the advance guard, even ahead of the composer himself. It is his duty to investigate carefully nature's laws and point out where man may tread in full accord with the principles of nature for the further development of a healthy natural art. If this attitude were taken we would be spared much of the charlatan-ism of the present age and would be steadily building up on the immortal works of those great natural musicians, Bach, Beethoven, Brahms and Wagner, a great modern but natural Musical Art.

Inter-Allied Community Music Program Given at Houston

HOUSTON, TEX., Dec. 18. — Sunday afternoon, before an applauding audience of 2000 in the City Auditorium, an Inter-Allied Community Music program was given. Patriotic addresses were delivered by Major Chipperfield and Sergeant Crafton of Camp Logan. Mrs. V. Navarro sang "Italy" in Italian the "Garibaldi War Hymn," with a chorus of Boy Scouts and soldiers from the camps. "La Marseillaise" was sung by Miss Jett, costumed as "France"; "God Save the King" by Mrs. Dan Vickers, as "England"; "Columbia, the Gem of the Ocean" by Margaret Rubbright, as "Columbia," assisted by high school cadets as United States soldiers. The singing was accompanied by an orchestra under the leadership of Victor Alessandro. Mrs. John Wesley Graham directed the affair.

W. H.

Jules Falk and Colleagues Heard in Macon, Ga., and Jacksonville, Fla.

Jules Falk, violinist, and his assisting artists, Malvina Ehrlich, pianist, and Gertrude Arnold, contralto, appeared recently with marked success in Macon, Ga., and Jacksonville, Fla., giving two concerts in each place. In Macon Mr. Falk offered three groups of short numbers, including Saint-Saëns's "Rondo Capriccioso" and pieces by Glazounoff, Popper and Kreisler. In Jacksonville the violinist played Handel's E Major Sonata and Mendelssohn's G Minor Concerto. He was warmly applauded.

Arthur Shattuck, pianist, who gave the first American performance of Palmgren's Symphonic Fantasy, "The River," with the Chicago Symphony Orchestra in Chicago recently, will play the same work with the Philadelphia Symphony Orchestra at a pair of the regular symphony concerts in that city in April.

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HACKETT-GRAM

NUMBER 20



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Springfield Republican, Nov. 28, 1917.

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War May Revolutionize Methods of the Musicians

Is there a new birth, musically speaking, in store for our musicians who join the ranks "over there" in the trenches? According to Yorke Bannard, a London musician who has been at the front since the early days of the war, the Great Calamity has incidentally revolutionized musical training.

Previously to Aug. 4, 1914, he points out in the *Monthly Musical Record*, the music student got his education at some institution. Today he gets it "out yonder" in the trenches. Under the old system his musicianship was put to the test by means of examinations—a lengthy alphabetical appendage constituting him a musician, according to time honored tradition—but the new system is different. "In a dug-out conservatoire terms are long, fees high, and diplomas charily granted. There is no room for

professional jealousies, no room for social inequalities. Everything is democratic and co-operative."

The institutions of the past have been useful places for the acquirement of musical grammar and technique. They have concerned themselves with the science of music, but their skill has done nothing to keep the beacon light of art burning, Mr. Bannard contends. Individuality, as everyone knows, stands to be crushed by the deadly monotony of academic routine. But in a "dug-out" things are different, according to the London musician:

"There are no textbooks and no time for book-learning. But the creating of material for expression comes unbidden. It cannot be learned. To 'satisfy' in the past a man required talent. To 'satisfy' here a man must have genius. He is brought face to face with the raw material out of which music is made. Amid the brazen din of battle the still, small voice of poetic inspiration arrests his attention. He is compelled to listen and to think—for he has plenty of time for thought at hand. He sees with other eyes, he hears with other ears. He feels something inarticulate, unfathomable, tugging at the very depths of his heart. He is led to the edge of the infinite (which is Carlyle's description of music), into which he gazes, not merely for moments, but continually. Among everything that is so sordid, so ugly, so depressing, so disordered, he realizes with Plato, perhaps for the first time, that music after all is 'the essence of order and leads to all that is good, just and beautiful, of which it is the invisible, but nevertheless dazzling, passionate and eternal form.'"

This, then, is the new training. The results will come only when the world is at peace again.

Three Choruses Join in Carol Singing in Hyde Park, Mass.

HYDE PARK, MASS., Dec. 27.—The Treble Clef Club, the Hyde Park Glee Club, the boy choir of Christ Church—all three organizations conducted by John Smallman, well-known baritone of Boston—joined forces on Christmas Eve and sang Christmas carols in all the public squares of Hyde Park. Early in the evening they visited the Everett Square Theater and, clad in their outdoor garments and carrying their lanterns, they marched onto the stage, seventy-five strong, and sang the carols before the

large audience. Not only the theater audience but the entire townspeople greatly enjoyed the carol singing as the choristers visited the various sections.
W. H. L.

MUSIC OF "PIPES OF PAN"

Delightful Comedy by Edward Childs Carpenter Given Adequate Setting

The refrain of a little French *chanson*, played on the flute by a love-sick youth in the springtime, does not seem a very strong thread from which to dangle the plot of a play, but Edward Childs Carpenter has achieved distinctly fine results with this slender bit of material in "The Pipes of Pan," now being presented at the Hudson Theater.

Music as the inspiring force of men's lives and actions might be the moral of the peace—if one were to attempt to saddle such a cumbersome thing as a moral on such a dainty piece of workmanship, for, as the foreword of the comedy declares, "what are heroes, prophets, men, but pipes through which the breath of Pan doth blow a momentary music."

But to the suggestion of music as a potent force in life is also added a demonstration of the value of a suitable musical setting in constructing such a charming comedy as "The Pipes of Pan." The "Henry VIII Dances" of Edward German set the mood for the opening act and these are followed by a group of the Weckerlin "Chansons of France," Elgar's "Salut d'Amour" and excerpts from "Bohème." Horace Middleton has written a dainty, spring-like bit of melody for the incidental music, "The Pipes of Pan," which runs through the piece like a ripple of bird song. It is increasingly apparent that the builders of plays are realizing the value of a good musical setting, and the "Pipes of Pan" furnishes the finest example among the offerings of the current season. M. S.

Willeke to Give Program of Unfamiliar Works at Recital Début

Willem Willeke, formerly of the Kneisel Quartet, will make his début in recital at Aeolian Hall, New York, on Tuesday, Jan. 15. His program will be made up entirely of compositions which have not been heard hitherto in this country. Among the composers who will be represented are Eccles, d'Albert, Rubin Goldmark and Jeral Servais. Mr. Willeke will also appear as soloist with the Philharmonic Society at Carnegie Hall on Jan. 23 and in February will be soloist with both the Chicago and St. Louis Symphony Orchestras.



A MATTER OF THEORY

Theoretically, the American musician is coming into his or her own. A list of the leading American musicians includes Clarence Whitehill, Henri Scott, John McCormack, Maud Powell, Anna Case, Thomas Chalmers and a few others.

Maud Powell, among violinists, stands undisputed mistress of her art, and did not need the fortunes of war to place her there. Anna Case battled her way to the top in the face of all manner of obstacles and all kinds of prejudice. — *Seattle Post-Intelligencer*.

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A GENERAL'S SONG POEM

"Soldier's Pledge" Written by Commander Parker to Air by De Koven

BATTLE, CREEK, MICH., Dec. 26.—Major-General James Parker, commanding the Eighty-fifth Division of the National Army at Camp Custer, is the first major-general of the United States forces to blossom forth as a song writer. Major-General Parker's song was composed recently, during a return journey from France, and is called "A Soldier's Pledge." It is sung to an air composed by Reginald De Koven.

The new patriotic song was sung for the first time at the opening of the Christmas festivities at the camp on Dec. 23, by Reese F. Veatch, educational secretary of the Y. M. C. A. at Camp Custer.

Mme. Cone-Baldwin Returns from Tour

Carolyn Cone-Baldwin, pianist, has returned to New York after her second tour as soloist with the Russian Symphony Orchestra. A year ago she toured the South with the same organization, but her latest engagements have included some of the most important cities visited by the Russians, including Baltimore, Pittsburgh, Oil City and Erie. She was warmly greeted wherever she appeared.

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MANIFOLD CONCERTS HEARD IN LONDON; INTEREST IN BEST MUSIC INCREASING

Flourishing Musical Conditions Prevail on All Sides—Reason to Hope Grand Opera Will Soon Become an Institution in City—Music Publishers More Active Than Ever—A Singularly Interesting Sale of Musical Manuscripts—Ducasse Scherzo the Novelty at Queens Hall Concert—London String Quartet Announces a Second Series—Young Folk to the Fore in Recital Field—Royal Philharmonic Opens Its 106th Season—Leighton House Society to Continue Activities—Finnish Tenor Makes Recital Début—Songs of Serbia Heard at Grafton Galleries

Bureau of Musical America,
12 Nottingham Place,
London, W. 1., Dec. 3, 1917.

ALL the indications are that our fourth War Christmas will find the musical world as busy as ever and the offerings adhering to the highest standard. This is shown clearly by the wealth of music we are enjoying now. On Saturday afternoon there was a symphony concert under Sir Henry Wood at the Queens Hall, a Boosey "Ballad" at the Albert Hall and two concerts in each of the other halls. Again, though grand opera is temporarily relegated to the suburbs and provinces, we have every reason to hope that it will e'er long be permanent in London, for Sir Thomas Beecham (to our mind a great pessimist) is more than satisfied with the results of his second season and figures that about one-eighth of our population have "become aware of his endeavors," and once becoming so they will "call again." It is good to hear such news, and on all sides see the signs that the love of grand opera is growing. And with the patronage of grand opera increasing, the wish for light opera will undoubtedly supplant that for musical comedy and revue, and it seems probable that the British will ere long embrace their opportunities and that their verdict will no longer be the easy-going, phlegmatic one of "Quite good" or "Good enough." Everyone is optimistic and the music publishers busier than they have ever been, with the highest hopes of being able to eliminate much that is unworthy and give the public sincere and original musical works.

£200 for a Letter by Gluck

Great general interest was shown in a singularly interesting sale which was held last Thursday by Messrs. Puttick and Simpson, the literary and fine art auctioneers, of musical manuscripts and autographs of the great masters and composers. The chief sales and prices were as follows: Arne's original holograph MS. of the words and music of his "Whittington's Feast," a new parody on "Alexander's Feast," £36; a holograph MS. dated Leipzig, 1725, by Jo-

hann Sebastian Bach, £36; two autograph letters in French, by Chopin, realized £20 and £52.10, respectively. Sir Edward Elgar's original holograph MS. of his overture, "Cockaigne," sold for £38. The clou of the collection, one of the



Winifred Fisher, Young Mezzo-Contralto
Who Has Won a Place in London's
Musical World

finest letters of Gluck to Prince Kaunitz, fetched £200. Haydn's original holograph MS. of his "Simphonía dell'Oratorio," sold for £50. The holograph MS. of Mendelssohn's "Scherzo" and "Surrexit Pastor," realized £40 and £50, respectively. An original MS. of three compositions and an autograph letter by Mozart sold for £50 each. A letter from Schubert to K. K. Stadt Hauptmann-Schaff fetched £50. Four letters from Richard Wagner realized £20 each. The first Spanish printed book containing music and dated Seville, 1494, sold for £50. A most interesting sale. It totalled over £13,000.

"Hunt the Slipper" to music! This is the inspiration for the Scherzo by Roger Ducasse, "Le Joli Jeu de Furet," which

was the novelty at the symphony concert at Queens Hall on Saturday afternoon, and to which full justice was done by Sir Henry Wood and his orchestra. We heard also Berlioz's "Symphonie Fantastique," a welcome revival, for it is some years since the work was performed under Sir Henry Wood's direction. Mme. D'Alvarez sang arias by Gluck and Debussy, and for the last-named received several recalls. Mme. Guilhermina Suggia was heard in Haydn's Concerto in D for 'cello and orchestra. The concert opened with Elgar's Overture, "Cockaigne" and wound up with the "Song of the Rhine Daughters" from "Götterdämmerung."

Two recitals of the greatest interest were given in Wigmore Hall. At 3 o'clock that of Benno Moiseiwitsch and his gifted wife, Daisy Kennedy, attracted a large audience. Both played splendidly, especially in Brahms's Sonata in D Minor for Violin and Piano, and also the A Major Sonata of César Franck. The later recital was by that most attractive singer, Hugh Marleyn, whose poetic appreciation of each song is as evident as ever. A full room testified to Mr. Marleyn's popularity. It was a long program, including some thirty songs, and seven encores were insisted on.

The last of the present season of "Pops" by the London String Quartet was given on Friday, but happily a further season is announced to commence Dec. 22. They played—and their playing is above criticism—Beethoven's Quartet in E Minor, Mozart's delightful Clarinet Quintet (with Charles Draper), and Eugene Goossens' Rhapsody for 'cello and Piano. The last-named was performed by Ethel Hobday and Warwick Evans, it being dedicated to the latter.

Many Recitalists

Young people have been very much to the fore this week. Editha G. Knocker gave a recital of exceptional interest, at which five of her pupils, Sybil Eaton, Evelyn Cooke, Rhoda Backhouse, Murray Lambert and Edith Abraham played. Three have already made names for themselves and the other two soon will. Sarasate's "Navarro" for Two Violins, and Vivaldi's Concerto for Three Violins were well played.

A young South African, Liua Juta, showed promise in her recent recital. While her choice of songs was not of the highest, it showed that she possesses a fine dramatic soprano of great volume, added to which is a good presence and clear enunciation.

Dorothea Webb gave a recital in Æolian Hall, which included songs by Ravel, Debussy, Fauré, Duparc and others and a group of the Kennedy-Fraser "Hebridean Folk Songs," in all of which she sang with marked ability and interpretative skill.

Zoia Rosowsky, a young Russian singer now well known here, was also heard in the same hall, displaying her brilliant and dramatic vocal talents in arias from "Nuit de Noël," by Rimsky-Korsakoff and "Eugene Onegin," by Tchaikowsky, as well as "Nicolette," by Ravel.

A string recital of great interest was that of Ethel Bartlett and Giovanni Barnirolli, the ensemble work of the two players being especially good in Debussy's G Minor Sonata.

Muriel Foster lately gave the first of two recitals in Wigmore Hall, assisted by the Belgian String Quartet and accompanied by O'Connor Morris. This popular singer's audience found nothing disappointing in the program, and the artist received a flattering reception.

Last Monday evening the Royal Philharmonic Society opened its 106th season under the direction of Sir Thomas Beecham. Excerpts from Borodine's "Prince Igor" were followed by Mozart's delightful G Minor Symphony, Franck's "Symphonic Variations"—with Arthur de Greef as pianist and Granville Bantock's charming "Fifine at the Fair," the music of which is as fine as its inspiration.

Winifred Fisher is a young mezzo-contralto who has already made a place for herself in the musical world. She has received all her training from Charles Phillips, of the Royal Academy of Music, and has made a successful specialty of folk songs.

Mrs. Russell Barrington, the trustee of Leighton House and president of the L. H. S., has decided that the good work of the society shall be continued. The Committee of Management has been re-organized, and the title of the Society extended to "The Leighton House Society for the Promotion of Art, Music and Literature." Arthur G. L. Gamlen remains honorable treasurer, and a full announcement regarding the general arrangements, with a complete list of the



Evelyn Cooke, Violinist, Who Was
Lately Heard in Recital

committee, will be shortly issued. Emile De Vlieger, the well-known musical director of the Blankenberghe Concerts, has been appointed musical director.

Emile De Vlieger was born at Ostend just thirty years ago and first studied music at the Academy there, later on going to the Royal Conservatoire in Brussels, where he won the special prize given by Henri von Cutsern. He has toured all over the Continent and first came to London in 1908. In 1913 he was appointed conductor of the orchestra of the Casion-Kursaal at Blankenberghe, whence he came a year later to settle in London. Here he is considered one of the best solo cellists and has had the

[Continued on page 38]

M. M. E. CARRIE BRIDEWELL TRIUMPHS IN CHICAGO

CHICAGO EVENING AMERICA, Dec. 20:

"Mme. Carrie Bridewell's recital at the Ziegfeld Theater was of more than usual interest, not only because of the artistic performance furnished by the singer, but doubly so on account of Mme. Bridewell's musical kinship with Mrs. O. L. Fox, dean of the vocal department of the Chicago Musical College.

"Mrs. Fox was virtually the vocal foster-mother of Mme. Bridewell. Her presence in the audience must have inspired the singer, for I have seldom heard recital work as finished and interesting.

"The Bridewell contralto is particularly beautiful, a full-toned, resonant, most useful organ. 'I heard her sing the modern Italian group, consisting of a Wolf-Ferrari number and three songs of Alberto Bimboni.

"These later are grateful, charming pieces, singable and wholly musical, the last one reminding one somewhat of Anton Ruckauf's 'Lochruif.'

"In her French group, Piere's 'En Barque,' Massenet's 'Adieu Petit' (a saccharine composition by the composer of the immortal 'Manon'), the admirable 'Berceaux' of Fauré, Duparc's 'Le Manoir de Rosemonde' and 'La Brise' by the great Camille Saint-Saens, Mme. Bridewell was entirely at home, diction, style, poise all of that of the artist de primo cartello."

CHICAGO HERALD, Dec. 20:

"Gilberte's 'An Evening Song' gave so much pleasure to the listeners that they invited its interpreter to repeat it.

"Concerning Mme. Bridewell's singing of these

pieces it may be said that if earnestness and musical feeling are able to bring about the highest satisfaction to people who go to concerts that satisfaction should have been given to those who sat in Ziegfeld Theater."

CHICAGO EXAMINER, Dec. 20:

"Mme. Bridewell lends dignity and authority to everything she does, and her singing this time revealed again those qualities of taste and musicianship for which she has long been noted.

"Her voice, rich and powerful, has an extensive range, and is under excellent control, her diction is good and intelligence is the predominating characteristic of her interpretative ability.

"Mme. Bridewell came back yesterday to where she gained her first artistic inspiration, for the impetus to become an artist was obtained in the studio of Mrs. O. L. Fox and her successful career since then, which has taken Mme. Bridewell via opera and concert to the most conspicuous music centers of the world, has been watched here with keen interest."

THE DAILY NEWS, Chicago, Dec. 20:

"Carrie Bridewell, contralto, who has been a conspicuous member of the Metropolitan Opera House of New York, gave an interesting song recital at the Ziegfeld Theater yesterday and made a most favorable impression with her artistic presentation of French, Italian and American songs. She has a voice of comprehensive range, its quality at its best in the softer and more lyric passages of her songs, and her diction in all the languages good and clear."

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MANIFOLD CONCERTS HEARD IN LONDON; INTEREST IN BEST MUSIC INCREASING

[Continued from page 37]

honor of playing before Queen Alexandra and other members of the royal family.

LONDON, Dec. 10.—Last Saturday a very fine concert was given in the Queens Hall by the Strolling Players Amateur Orchestral Society, under the conductorship of Joseph Ivimey, who was assisted by Marguerite Nielka, Albert Sammons and Anthony Bernard. The concert was given in aid of the Nation's Fund for Nurses (a thank-offering from the British Empire to British nurses). The appeal was made by the British Women's Hospital. Miss Nielka sang delightfully the "Page's Song" from "Les Huguenots" and songs by Bachelet, Tschai-kowsky and M. E. Coleridge, while Albert Sammons played Saint-Saëns's Concerto in B Minor for Violin and Orchestra and two charming violin solos of his own composition. There was much interest in a Suite de Ballet, "Nursery Rhymes," by John Ivimey, which was given for the first time and proved a humorous and very acceptable work and one which should become popular.

London Quartet Ends Series

The London String Quartet gave the last concert of its tenth series on Dec. 3, a very attractive "Pop," with Benno Moiseiwitsch and his gifted wife, Daisy Kennedy, as the soloists. The first number was an excellent performance of Brahms's Quartet in A Minor, followed by Joseph Speaight's String Quartet, "Fancies." The latter, which was given its première on this occasion, proved a very attractive and all too short work. The final offering was Chausson's Concerto for violin, piano and string quartet, which was finely played.

George Pawlo, a Finnish tenor, gave his first London recital last Thursday evening. One of the most interesting items on the program was a group of "Songs of Finland," which were fresh and novel. He also sang many operatic numbers with great dramatic effect. In the duet from "Un Ballo in Maschera" he was associated with Elsa Stralia, who was in splendid voice.

Rene Maxwell, a young soprano of whom the Guildhall School of Music has just cause to be proud, gave her first recital last Monday. Miss Maxwell has a charming, well-trained voice and a temperament that enters fully into the singing of every song. Stanford's "Johnson" was delightful in its simplicity and feeling and Parry's "Welsh Lullaby" and Purcell's "Hark! the Echoing Air" were given with equally good effect. In Verdi's "Caro Nome" she really brought down the house. A singer of whom we ought quickly to hear more.

Notable Recital by Elwes

Last Thursday afternoon, in Aeolian Hall, that splendid tenor, Gervase Elwes, gave a delightful and truly uplifting song recital. He was assisted by the London String Quartet, which played Mozart's Quartet in G and assisted in Vaughan Williams's wonderful song cycle "On Wenlock Edge," for voice, string quartet and piano. The concert-giver opened with Bach's magnificent airs, "Come, Kindly Death," "God's Own Angels Never Go" (beautifully accompanied by the string quartet), "Dearest Saviour Whom I Long For," and "Lift Up Your Heads on High." In the next group were songs by Frank Bridges, Colin Taylor, Ivor B. Gurney, David Piggott, St. John Brougham, and three lovely new trifles by Roger Quilter.

Sir Thomas Beecham presided at the annual meeting of the Royal Manchester College of Music, an institution which has done much good work. After paying many compliments to all and sundry, he hoped the institution might become "the

real heart of the musical life of the North of England."

The Grafton Galleries are now occupied by an interesting exhibition of the Arts of Serbia, at which there are three concerts a week as well as lectures on the ballads and folk songs of Serbia, by Vivian Edwards, a gifted soprano. The latter will illustrate the same and by the use of slides explain the musical instruments used in Serb-Croat music. Last week the soloists at the concert were Vladimir Rosing, Julian Bonell, Vivian Edwards, Mme. Jouve, Boris Bornoff, Olga Haley, Lena Kontorovich, Daisy Kennedy, Benno Moiseiwitsch, Daniel Melsa, Zoia Rosovskaya and the Bala-laika Orchestra.

Of Editha Knocker's most successful and gifted pupils, Rhoda Backhouse oc-

cupies the front rank, for she has already made a name for herself in the world of music. Miss Backhouse has studied in Petrograd and Norway under Professor Auer. Returning to England when war came, she at once made her appearance here, making a specialty of chamber music and ensemble playing.

A "Plebiscite" Chopin Program

On Saturday last Victor Benham, the American pianist, gave a "Plebiscite" Chopin recital in the Aeolian Hall, owing to the great success of his last ones. Mr. Benham has now made a distinct place for himself in London's musical world as player, composer and improviser. His program included much of Chopin's best music and three too little known mazurkas.

Jessie Bristol gave a recital last Wednesday and again proved herself to be a very fine player with a clear, firm touch and great intelligence, which when poetry and romance are added, will carry her far.

Last night (Sunday) George Robey gave an enjoyable concert at the Alhambra in aid of Queen Mary's Hospital for the East End (at Stratford). Among the artists giving their services were Carrie Tubb, Thorpe Bates, Albert Sammons, William Murdoch, Mrs. Patrick Campbell, Violet Loraine and Mr. Robey himself, supported by the Alhambra Orchestra under John Ansell. Great credit should be accorded to Mr. Robey for his unceasing endeavors in behalf of charities great and small, and the fact that in spite of his own work he is never too tired to go alone or with parties to entertain wounded soldiers in the hospitals.

A recital will be given early in the New Year by May and Beatrice Harrison at which a new work by Delius will be played.

HELEN THIMM.

COAL FAMINE HALTS FREE CONCERTS IN JERSEY CITY

Sunday Series in Public School Auditoriums to Be Resumed with Warmer Weather—Hear Indian Songs

JERSEY CITY, N. J., Dec. 28.—Owing to the lack of coal the Jersey City Board of Education has been obliged to ask the Community Center Music Committee to forego its planned series of Sunday afternoon free concerts in the auditoriums of the various school buildings. Mrs. E. A. Ransom, chairman of this special committee, had arranged for a program each week during the season, but no more will take place until warmer weather. The last of the list was given Dec. 23 in School No. 24, to an audience of over 1000.

This is the sixth year for these concerts and they have so increased in popularity that in place of one each month the series this year was scheduled to include a concert each Sunday afternoon. They are entirely free to the public, the city authorities providing the small incidental expense of programs and school services, and the musicians gladly giving their services.

Robert Spinner, who has studied Indian songs among the American aborigines, gave the program last week, wearing the costume of an Omaha Indian. To some of the songs he sang Indian words; others he gave his own English interpretation. In the audience was Red Eagle, an Omaha Indian. Mr. Spinner first became acquainted with the community music work in Jersey City through the columns of MUSICAL AMERICA.

Amanda Van Tassel, Lois Johnson and Esther Mendelson gave piano solos and John Frey played violin numbers to complete the program. A. D. F.

Albany Community Chorus Sings Christmas Carols on Steps of Capitol

ALBANY, N. Y., Dec. 27.—An impressive Christmas program was carried out Christmas Eve, when the Albany Community Chorus sang Christmas carols on the Capitol steps grouped around an electrically illumined tree. Boy Scouts bearing American flags escorted the singers to the Capitol. "America" was sung in opening and the "Star-Spangled Banner" and "God Save Our Splendid Men" in closing. The carols, sung under the direction of Alfred Hallam, were "The First Noël," "Come All Ye Faithful," "Good King" and "Silent Night." A

large audience braved the storm to hear the singing. Colonel William Gorham Rice presented Mrs. James S. Kittell, chorus accompanist, with a silver vase in appreciation of her services since the organization of the chorus. W. A. H.

DONIZETTI CHARMS BROOKLYN

"Daughter of the Regiment" Sung by the Metropolitan on Christmas

Donizetti's "Daughter of the Regiment" was the fourth opera given by the Metropolitan Opera Company in Brooklyn this season, being sung on Christmas night at the Academy of Music before a well filled house. Under Papi's baton, the delightful score was played with charming lightness and life. An excellent cast helped to make it one of the finest productions ever given in this city.

The honors of the evening, of course, went to Frieda Hempel, who sang and acted the part of Maria with perfect understanding and interpretation, lending the character new lights of delicate humor and spritely grace. Antonio Scotti, as Sulpizio, made the most of a

rather limited part and delighted with his fine singing and stage presence. His comic interpretation of the scene of the singing lesson was refreshing.

Carpi found a congenial rôle as Tonio, and Mattfeld, Reschiglian, d'Angelo and Audisio completed the cast. The work was sung to an Italian version of the libretto. The choruses gave splendid support, and the size of the Opera House of the Academy of Music permitted the most delicate comedy of word and action to be appreciated as is not always possible in the Metropolitan Opera House.

A. T. S.

Olive Kline Sings in Her Home City

SCHENECTADY, N. Y., Dec. 20.—Olive Kline, the soprano, was soloist recently at the Union Church for the benefit of their Red Cross chapter. Miss Kline whose home is in Schenectady, was warmly received by a capacity audience. Not a vacant seat was to be had in any part of the church or lecture room and more than 500 persons were turned away. Miss Kline offered "With Verdure Clad" from "The Creation," "Hear Ye, Israel," from "Elijah" and "Angels Ever Bright and Fair" from "Theodora."

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Campaigning With Mischa Elman in the Region of Fur-Clad Audiences

Breezy North Dakota Auditoriums and Frozen Strings Furnish Entertainment for Violinist's Concert Party—Warm Welcomes from Grand Forks and Fargo

A TOUR with Elman through the far Northwest carries with it the joys of a Polar voyage of discovery, as well as the satisfaction of being the companion of a keen wit and raconteur. As each town is visited the temperature gets lower and the spirits get higher. Elman is always in the best of humor, and when the violin strings begin to freeze and overcoats shield the player from the gusts of the prairie, the warmth of his personality supplies the necessary radiation to keep the blood from congealing.

The auditoriums of North Dakota, whose walls seldom resound with the reverberations of musical art, were constructed for a broad, open people, whose love of the outdoors is so fundamental that it requires them perforce to carry a portion of the outside atmosphere within. Consequently the interior of these halls is a rendezvous for trade breezes and led Elman to remark that "he was the first violinist in the world's history to give a recital in the Cave of the Winds."

Elman's best friend on this trip to the "far North" was his mink-lined overcoat and for a month at least his pet Strad had to endure the humiliation of second consideration.

Arriving at the hall, Mr. Elman never quitted his coat, and with his velour hat tilted cockily on the side, he started to practise, much to the amusement of the Esquimaux stage-hands. When the curtain rose, showing most of the audience with coats and hats on, Elman seriously considered rendering the program with his own coat on. But the fur collar was in the way, so he reluctantly discarded it.

Colder and colder it got as Elman fiddled his way through the mazes of his program. Finally the last number was given, and he rushed for his coat. But the dull roar of thick-gloved applause continued, and Philip Gordon, Elman's accompanist, suggested an encore.

"B-r-r-r-r-r-r," chattered Elman, "I'll get pneumonia."

The applause continued, and Elman said, "Shall it be 'Ave Maria' or 'Pneumonia'?"

"They have lots of pneumonia here, but they've never heard your 'Ave Maria,'" said Gordon tactfully.

So Elman threw off his coat and played another encore.

In Fargo, N. D., there is an overall dealer who has a remarkable collection of old violins—185 in all. When he heard that Elman was in town, he immediately sought him out at the hotel. When he called up, Elman answered the 'phone. "Is this Mr. Elman?" "No, this is Mr. Elman's secretary," Elman replied. "I am downstairs."

Not understanding, the collector scouted around the lobby and came upon F. C. Schang, Mr. Elman's manager on tour.

"You are Mr. Elman," he said.



Mischa Elman, Back from His Dakota Trip, Sheds His Furs and Catches Up with His Correspondence



Photo by Charlotte Fairchild

Mr. Elman Examining a Rare Violinette from the Karl Freund Collection of Musical Instruments. This is a Seventeenth Century French Violin Called "Cœur d'Enfant"

"No, I'm not," was the answer. "Ah, you can't fool me. I know you. You're Elman." "I tell you I'm not Elman." "You don't want I should know. But you are Elman." "All right, I am Elman. Have your way." The man's face beamed. "Shake

hands," he said, "Ich bin yehuda auch."

When Elman arrived in Grand Forks he was met at the station by a delegation from the local chamber of commerce. They were holding their monthly banquet that night, and requested that Mr. Elman be their guest and make a short speech on the terrors of the Bolshevik reign in Russia. As Elman never made a speech in his life, he was quite taken aback. Finally he said he would gladly address them if the regular speaker would agree to play the Ernst Concerto on the violin. His offer was not accepted, and the population had to be satisfied with reading a vigorous interpretation of the Muscovite situation in the morning edition of the Grand Forks *Searchlight and Truthseeker*.

In Minneapolis Elman was practising a piece in his hotel room, when the telephone bell rang. One of the guests present lifted the receivers from the two 'phones in the room so there would be no further interruption. In half an hour a bellboy came up with twenty cents on a silver platter. "It's from the telephone operators," said the boy.

"What for?" asked Elman.

"War tax," was the answer.

In this city a friend admired Elman's coat. He inquired where it had come from, as he expected to buy one like it. "When you do," said Elman, "you can join my select fur coaterie."

Elman was busy at work in another hotel when the management 'phoned to his room with a complaint that he was demoralizing the help, a crowd of whom had gathered outside his door.

"All right," answered Elman, "I'll play in the bathroom," and he did.

GIVE "L'HEURE JOYEUSE"

Ruth Cramer and Janet Jackson Appear in Unique Program

Ruth Cramer and Janet Jackson have proved that there can be something new, even in a program of dancing. They proved it at the Princess Theater on Thursday afternoon, Dec. 27, before a capacity audience that remembered the novel program which these young women gave last year and was determined not to miss another such entertainment.

Two especially graceful numbers were the Arensky Suite, Romance and Waltz, which was followed by Miss Jackson's dance interpretation of "Daybreak," quite the prettiest thing that has been presented recently in a long list of dance recitals. The "Dancing School" bubbled over with fun for the small folks, who were present in large numbers, and the fantastic little pantomime, "Knight of the Hobby Horse," was a joy for those who do not keep their imaginations packed away in cotton wool. Pretty pictures were achieved in the "Vintage" and "Yuletide" dances, with Chaminade and Debussy music.

Lilian Jackson was at the piano for the dance numbers. The young women displayed their versatility by designing both costumes and setting for their recital, both of which were quite as fresh and unhackneyed as the program.

M. S.

Camp Dix Men Usher in Christmas with Carol Singing

CAMP DIX, N. J., Dec. 25.—Marshaled on a moonlit hilltop last night, thousands of Uncle Sam's fighting men in training at Camp Dix ushered in the Christmas holiday by singing carols of peace. It was a celebration that none of them can forget. As one of the generals put it, it was a splendid assurance that when American soldiers go to battle it will only be to fight for "peace on earth."

Frederick Gunster Appears in "Messiah" in Evanston, Ill.

Frederick Gunster, tenor, was soloist in the performance of Handel's "Messiah" given by the Evanston Musical Club, under the direction of Peter C. Lutkin on Dec. 18. Mr. Gunster was especially successful in his singing of "Comfort Ye" and "Every Valley." He was also much applauded after "Thou Shalt Break Them" and "Thy Rebuke."

BOISE CIVIC CHORUS IN IMPRESSIVE DÉBUT

Idaho Community Singers Perform "Messiah" Finely—Local Soloists and Orchestra Assist

BOISE, IDAHO, Dec. 20.—The first concert ever given in this city by a Civic Festival Chorus took place Monday and Tuesday evening in the First Methodist Church and proved a memorable event.

Under the efficient and artistic leadership of Eugene A. Farner this community chorus has developed into one of the best by far that local music-lovers have ever heard, and with all inspired by MUSICAL AMERICA's work in behalf of the community singing movement, the singers evinced such enthusiasm as is seldom seen here.

At the beginning of each concert Director Farner asked the huge audience to rise and join in singing the national anthem, and four verses of "America," after which the "Messiah" was begun.

The soloists—all local people—Dr. Glase, baritone; Ira Schaffner, tenor; Ploomie Long, soprano, and Mrs. Fred Rosene, contralto, did splendidly both evenings, while too much can hardly be said regarding the work of the Boise Concert Orchestra, Albert J. Tompkins, director. The latter acted as concertmaster, assisted by Lidia R. Adams at the piano and Grace Sensig at the organ.

The chorus of 150 sang with dignity and precision, and Mr. Farner had at all times almost perfect control. Both performances were given free to the public and, while they offered counter attraction to his theaters, Herman Brown, general manager, permitted a large number of his orchestra players to assist.

This will be Mr. Farner's last appearance in Boise, as he leaves this week for France to take up war duties in Y. M. C. A. work. He was presented with a purse of gold by his singers as a token of their appreciation. The civic chorus will begin rehearsing Gounod's "Redemption" after Christmas, under a director yet to be named. O. C. J.

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Lee Hanmer Describes Musical Work in Training Camps of Army

HELPING the men to entertain themselves is one of the most important phases of the work which is being accomplished in the training camps of the country, according to Lee F. Hanmer of the Commissions on Training Camp Activities of the War and Navy Departments. Mr. Hanmer has just returned to New York from a trip to Camp Grant, Rockford, Ill.; Camp Dodge, Des Moines, Iowa, and Camp Taylor, Louisville, Ky., where he has been especially interested in observing that phase of camp life which is under his direct supervision—the work of the song leaders which the commissions have placed in the army cantonments and naval training stations to stimulate singing in the ranks.

"The song leaders are coming to realize that their most effective work lies in promoting company singing," said Mr. Hanmer. "When they have trained one or two men in each company so that they can lead company singing it means that whether in barracks at the end of the day, in route marching or aboard transports the men will always have some one to lead their 'cheer up' and marching songs. The song leader is now picking out the men who can lead and giving them the necessary instruction. In this way, there are song leaders at hand whenever the need arises.

"As Colonel Cooper, chief of staff at Camp Dodge, said recently: 'It is monotony that kills the men off. A man gets tired of drill, tired of doing the same things in barracks, tired even of getting shot at. We need company leaders to teach the men new songs; we need instructors who can show the men how to get up their own minstrel shows and dramatic entertainments. Everything that can be devised in the way of whole-

some amusement toward breaking up monotony is of direct help in making better soldiers and in keeping the standards high.'

"At Camp Grant the singing activities are recognized to be of such importance that they are carried on as part of the regular army program. From 1.15 to 1.45 each day and from 6.00 to 6.30 each evening the men meet Mr. Nevin, the commission's song leader, for instruction. They come by regiments for their singing instruction, each regiment accompanied by its band. In addition to these daily sings with the men, Mr. Nevin has an assembly every Tuesday afternoon for officers. The Americanization work which is being carried on through the singing is another important part of Mr. Nevin's fine work, as a number of the men from Chicago who are at Camp Grant do not speak or understand English. Major General Morton, former commandant of the mobilization camp at Syracuse, and an earnest advocate of camp singing, is now commanding the forces at Camp Grant.

"One of the features which impress one very strongly is the manner in which all forces in the training camps are working together," said Mr. Hanmer. "For instance, at Camp Dodge we went to one of the Y. M. C. A. buildings with Holmes Cowper, the commission's song leader, for a short sing before the regular evening's program began. The Y. M. C. A. song leader came along and played the accompaniments, while Mr. Cowper led the singing. After a half hour's sing we went over to the Knights of Columbus building where they were staging a wrestling bout and Mr. Cowper and the 'Y' man climbed into the ring, the former leading the singing and the latter playing accompaniments until it was time for the bout to begin. Mr. Cowper has a

chorus in Des Moines called the 'White Sparrows' that comes out to the camp and furnishes soloists for concerts. In return the men in camp send their soloists in for the 'White Sparrows' concerts.

"Similar conditions prevail at Camp Taylor, where the commission's song leader and the representative of the Y. M. C. A. are working together to lay out a program that will in so far as possible meet the needs of the camp. Each cantonment and each naval training station has its different problems, but in the main the great need is to help the men develop their own powers of entertainment and be able to provide their own amusements for all occasions."

PORTLAND CLUB CONCERTS

Members Providing Musical Entertainment for Soldiers at Forts

PORTLAND, ME., Dec. 22.—In addition to their regular concert of Thursday morning the Rossini Club gave a concert last evening for the benefit of the Yarn Fund of the Portland Chapter, Red Cross. The music chosen was largely French and English.

The numbers on the club's regular concert on Thursday morning were made up entirely of Russian and English composers, being a part of the club's scheme this year to give the music of our Allies. The previous one was devoted to Belgium and French composers. The president, Julia Noyes, and the club members have undertaken to provide entertainment for the soldiers at the many forts around Portland Harbor.

A. B.

Bonnet to Give "Request" Recital

As a result of the success of his recent historical series in the Hotel Astor, Joseph Bonnet, the French organ virtuoso, will give a "request" recital in Aeolian Hall Monday evening, Jan. 7. Mr. Bonnet has prepared a program containing numbers that have proved particularly popular.

CAMP CUSTER SOLDIERS SING THEIR GOOD WILL

Spirits of Patriotism and Yuletide Mingle Under Illuminated Tree—Bands Accompany Vocalists

CAMP CUSTER, BATTLE CREEK, MICH., Dec. 28.—With a Christmas tree, electrically lighted, generously sprinkled with bunting and clothed in the national colors with a large electrically illuminated Red Cross at the top, the Christmas festivities were opened at Camp Custer.

The program was opened by Secretary Harrington of the Y. M. C. A. headquarters, who wished the selected men a merry Christmas and a happy and prosperous New Year in behalf of the Red Cross and the Y. M. C. A. who were jointly giving the opening division celebration. The printed programs which had been circulated were then referred to and the numbers gone through without further announcement.

Probably the most impressive number was "Holy Night," which was sung by the men accompanied by the band and directed by Reese F. Veatch. A bank of clouds in the West effectively shut off the sun with the aid of the season, permitting the moon to present itself through a film of clouds, directly over the theater building. The rapidly increasing darkness made the lighted tree show up the more brilliantly and as the band, directed by Mr. Veatch, started out softly on the air, the men picked up the song in the same soft manner, creating an atmosphere that was wholly in keeping with the occasion.

The band played "The Spirit of Independence" as the opening number and the close was greeted with a spontaneous clapping of hundreds of hands, testifying to the appreciation attending the musicians' efforts. One of the biggest hits of the program was "Indiana," a popular air, which was followed by prolonged cheers by numbers of the men signifying that there were a number of former Hoosiers in the audience.

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or a liability, Miss Farrar?"

A merry laugh. "I knew you would ask
that. People differ in their opinions about
it. Personally, I think it an asset and I
would not change it, as it is my very
own name. I do not believe that we are
related, although all Farrars may have
originated from the same family. My
mother's family was Spanish, and al-
though none was a professional musician,
they were all musically inclined. My
grandmother was one of nine sisters and
their home entertainments used to be
singing many of the old operas. My
mother is a splendid accompanist and we
have great fun getting up my repertoire
together." Mrs. Farrar, who was in the
room, smiled her appreciation of her
daughter's compliment.

"I studied in California first, then
about six years ago I went to Paris,
Berlin and London. My teacher in Paris
was Jean Périer of the Opéra Comique,
a fine baritone and splendid teacher. I
came back after three years and had my
first glimpse of New York, as I had
sailed from Philadelphia. I love New
York, but I went back to Europe to Ber-
lin to study operatic repertoire, and my
manager there procured engagements for
me for several appearances at the Vienna
Royal Opera House and with some of the
companies in the smaller cities, but the
exactions of the work looked too big.

"I stopped in Paris for a few months
and arrived home just before war was
declared. I am sorry, because I adore
the French people, and as I speak
French and German as well as English,
I could have acted as an interpreter, but
since we went into the war I have made
up for that by singing and knitting, and
in the fall I did a lot of work for the
Food Commission, driving my car all
through the Bronx until I knew every
street and every number. I am particu-
larly fond of motoring. It is my favorite
sport and I thoroughly enjoy the traffic
here in the city as well as my country
trips. My family are in terror because
they think I am altogether too fearless
and all the policemen know me and dodge
me to save their toes.

"Albert Reiss has kept me busy this
past month rehearsing for 'Treasure
Trove' and thank goodness it is over.
Now I am working on concert programs.
The next work I do for the soldiers will
be in Canada under the auspices of the
Daughters of the Empire at Ottawa. I
am particularly interested just now in
my first attempt singing for the phono-
graph, and it takes time and a new kind
of perseverance. An audience kindly
forgets a little error, but the horn won't,
and then the machine does not applaud
one."

Grand Opera Goal

Miss Farrar went into light opera
when she came back from her first period
of study in Paris and appeared in com-
panies with Arthur Hammerstein and



Amparita Farrar, American Soprano

Andreas Dippel. "I have been offered
numerous light opera engagements," she
went on, "but I am going to keep to con-
cert work, as it is so interesting, and
perhaps some day, grand opera. My one
big ambition is to sing at the Opéra
Comique in Paris. Everything is so ar-
tistically satisfying in Paris; when you
achieve something with the French pub-
lic you know you have ability, not just
notoriety. Just now I am studying with
Karl Breneman, who is doing a great
deal for me." F. V. K.

SEATTLE CLUB CONCERTS

Amphion Society, University Chorus and
Philharmonic Heard

SEATTLE, WASH., Dec. 18.—The Am-
phion Society, Seattle's largest male
chorus, opened its eighth season on Dec.
12 with a lighter program than usual,
but a most enjoyable one. The assisting
soloists were Mrs. Jane Burns Albert of
Portland, Ore., a soprano with a lovely
lyric voice, and Silvio Risegari, concert
pianist, of Seattle, whose playing is al-
ways artistically convincing. Robert Ed-
gar sang well several incidental solos.
Anna Grant Dall, accompanist for the
society, was assisted by W. R. Hedley
and Arvid Bergman, violins; Mr. Hellier-
Collins, viola; Ethel Murray, cello; Mr.
A. Burns, flute, and Arville Belstad, or-
gan. Claude Madden conducted in his
usual able manner.

The annual concert of the University
of Washington was given at Meany Hall
Dec. 11 by a chorus of 150 voices and an
orchestra of thirty performers, with
Dean Glen, head of the Fine Arts College,
directing. "A Tale of Old Japan," poem
by Alfred Noyes, music by S. Coleridge-
Taylor, was the work given, and while
the male sections was greatly lessened by
war service, the ensemble work was fine.

The "Pop" concert by the Philhar-
monic Orchestra, John Spargur, con-
ductor, was given at the Metropolitan
Theater on Sunday, Dec. 16. The pro-
gram was about the same as when Leo
Ornstein appeared as soloist the previ-
ous week. The soloist was Mrs. Lida C.
Shirmer, soprano, who is giving her ser-
vice to aid many Red Cross affairs. This
concert was for the Base Hospital fund.
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TORONTO ENJOYS "MESSIAH"

Dr. Broome's Oratorio Society Earns
Esteem in Work—Gifted Soloists

TORONTO, CAN., Dec. 15.—A chorus
that is rapidly coming to the front in
this city is Dr. Edward Broome's Ora-
torio Society, which presented Handel's
"Messiah" in Massey Hall last Thursday
evening before a large audience. The
chorus consists of 230 voices, is well bal-
anced and has a fine male section. Its
work was characterized by sincerity and
enthusiasm. In "Glory to God in the
Highest" the singers showed the great
volume of tone of which they are capable,
while the flexibility of their voices was
well displayed in "For Unto Us a Child
Is Born."

The soloists of the evening were Win-
fred Henderson, soprano; Mrs. Schell,
contralto; Gladstone Brown, tenor, and
Robert Maitland of New York, bass, the
first three being pupils of Dr. Broome.
Miss Henderson's clear and flexible voice

was shown to good advantage in "Rejoice
Greatly," and Mrs. Schell in "He Was
Despised" had an opportunity to show
the sympathetic quality of her voice.
Gladstone Brown is one of our first ten-
ors and in his different solo parts made
a deep impression on the audience. Rob-
ert Maitland proved to be an artist of
much finish and sincerity. He put just
the right amount of dramatic effect into
his work. He was splendidly received,
his best solo being, perhaps, "The Trum-
pet Shall Sound."

The chorus had the assistance of the
Russian Symphony Orchestra, which
added greatly to the success of the eve-
ning. S. M. M.

Arthur Troostwyk has dedicated his
latest song, "The Crystal Spring," to
Mabel Beddoe, contralto, who will fea-
ture it on her programs this season. "A
Faded Flower," another one of Arthur
Troostwyk's songs, is dedicated to Mme.
Buckhout. Betsy Lane Shepherd, so-
prano, is singing his "Come for a Sail in
My Little Boat."

IN THIS SPACE

Will appear from time to time interesting
information regarding those artists who
are programming

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[From an Editorial in the New York Mail]

GOING to a Metropolitan opera or to a good concert in these days of world-wide stress is like leaving a warring world and abiding in a realm of peace for a breathing space. The first magic strains of music seem to exorcise the evil spirit with which the soul of mankind is grappling as the founder of the Christian faith grappled with Satan during the forty days and forty nights in the wilderness.

The common language of mankind stills the torturing din of contending peoples. The common sentiment of art heals the breach which has riven the nations asunder. The world seems whole again. For the time being the strain under which we are living is relieved. The world seems sane again.

And then, when the last beat of the conductor's baton has fallen, and you leave the temple of music, you are confronted with the hard facts of life. The weight of the universal burden presses once more upon your shoulders. The pall of darkness in which the world is enveloped once more rolls down upon your soul. At no time in its history has the world stood more in need of healing influences, of sweetening in its bitter cup, than now.

New York is fortunate this season in having the best artists and the best musical art of the world at its disposal, with the exception of one important geo-

graphical division of the republic of music, which war has closed to us to some extent. If you possess the power of appreciating good music, avail yourself of the feast which is spread before you. If you cannot afford orchestra seats, it is very likely that you can spare the price of more modest—but just as good—balcony accommodations.

Make it a point to hear all the good music that you possibly can. It will be well worth your while to banish, be it

for ever so brief a time, the menacing shadows that war has cast over the lives of us all. The glimpse into the bright region of the republic of music will make you stronger to deal courageously with the grim realities. It will renew your faith in the future. It will strengthen your determination to do your part to bring that future nearer and more certain.

Hear all the good music that you possibly can.

STRANSKY ON ARMY MUSIC

Philharmonic Leader Tells Attitude of Troops Toward Symphony Programs

"Discussion has been rampant of late as to what kind of music the men of our new army and navy prefer," says Josef Stransky, leader of the New York Philharmonic Society, in a recent article in the New York *Evening Mail*. "Much sage advice has been given as to the exact tunes which might safely be used as bait to draw our fighters into an unconscious appreciation of the finer feelings of art. It may be imagined, therefore, that it was with something akin to trepidation that the Philharmonic Society recently invaded the training camps of Dix and Upton, armed only with the traditional orchestral instruments and a serious, dignified program of the best music.

"The outcome of this experiment was a surprise and a delight to everyone concerned. The men were not compelled to attend the concerts, yet they turned out in such numbers that the hall could not accommodate them all. They were not forced to stay through the entire program, but the only ones who left before the close were those actually ordered out on guard duty.

"The experience of hearing three cheers given at the end of Dvorak's 'New World Symphony' was a novel one for the entire orchestra, but this was only a sample of the genuine enthusiasm aroused by the music.

"I can truthfully say that I have never conducted for a more attentive or appreciative audience than this of our men in khaki. They followed every number with complete absorption and broke into spontaneous applause when it was finished.

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"It is pleasant to think that some of these men may carry the memory of such a symphony concert abroad with them. The psychological effect of music upon soldiers before the battle is now generally recognized, and it may be that a little of this effect can be supplied by the orchestral compositions which were among the last things they heard before leaving our shores.

"It is a pity that the symphony orchestras cannot give more concerts in the camps. Under the circumstances it should be made as easy as possible for the soldiers and sailors to hear good music when they are in New York or other large cities."

LAFAYETTE WELCOMES ZACH

St. Louis Symphony in Annual Concert There—Opera at High School

LAFAYETTE, IND., Dec. 20.—The St. Louis Symphony Orchestra appeared in its annual concert Friday evening, Dec. 5, at the Purdue Gymnasium, presenting a delightful program before an enthusiastic audience. Conductor Max Zach was heartily greeted and his program was undoubtedly the best which has been presented here by this organization. As a matter of fact the Franck Symphony easily rivaled the puzzling ultra-modern Rachmaninoff Symphony of last year. The "Lenore" Symphony was also very welcome, for it has seldom been played here by visiting orchestras. The soloists of the evening were Jean Cooper, contralto, and Michel Gusikoff, violinist, both of whom were admirable. The orchestra was brought to Lafayette through the effort of Lena Baer, directress of the Lafayette Conservatory of Music.

Two splendid performances of Gilbert and Sullivan's "Pirates of Penzance" were given by students of the Jefferson High School, this city, under the direction of Paul T. Smith, Dec. 17 and 18. The lines were all audible, the plot clearly set forth and the young people acquitted themselves with credit. Mr. Smith's orchestra of thirty pieces played with distinction. Mr. Smith has done a great deal to raise the standard of high school performances here. L. B.

MILWAUKEE'S CELEBRATION

Choruses and Choirs Join in Carol Singing About Municipal Tree

MILWAUKEE, WIS., Dec. 26.—Milwaukee's Christmas Eve celebrations centered about the community music exercises in the court of honor, where a huge, star-tipped Christmas tree was lighted by Mayor Hoan, who opened the program as the chimes of St. James Church across the street rang out the "Adeste Fidelis."

The first number, "Holy Night," was sung by the St. Boniface boys' choir, which had previously serenaded all the downtown hotels. Clementine Malek, soprano, sang the solo part. A crowd that numbered thousands listened through the program that followed, although the weather was extremely cold. James A. Mould, baritone; Mrs. Louis Auer, Mrs. Hans Bruening and Ethel Brenk, sopranos, and Frederick Carberry, tenor, sang solo numbers, which included the National Anthem and other patriotic songs. Bach's Band and the Grace Boys' Choir, the Norwegian Free Church Choir, the Lyric Glee Club, the Männerchor, St. James' Church Choir and a Polish children's choir also took part in the celebration.

Blossom J. Wilcox, soprano, as soloist at the concert given by the Auditorium Symphony Orchestra Sunday afternoon won a decided success. Miss Wilcox disclosed a winning personality, an attractive voice and worthy musical gifts. The orchestra delighted the audience of 3000 with a well chosen program, under the leadership of Herman A. Zeitz, who also conducted the singing of "America" by the audience.

Rev. W. J. Finn, conductor of the Chicago Paulist Choristers, gave a lecture on choral art and demonstration of methods in conducting at Arion Hall on Wednesday evening. The event was arranged by the Civic Music Association. Father Finn's scholarly lecture held the closest attention of the audience of musicians and choir singers. J. E. McC.

To Petition Mayor Hylan for "More and Better Music in New York"

The New York *Globe* has prepared a petition for "More and Better Music in New York," which will be sent to New York's new Mayor, John F. Hylan. It is stated that already 10,000 letters and signatures have been written to Mayor Hylan and entrusted to the *Globe* for presentation.

PARIS GRAND OPERA INAUGURATES ITS SEASON WITH SAINT-SAËNS'S "HENRY VIII"

Battistini Superb in Title Rôle of French Work—Other Principals Commended—Noted Italian Baritone to Appear in "Hamlet," "Traviata" and Other Operas—Salle Gaveau Crowded with Appreciative Listeners at Colonne-Lamoureux Concerts—Dubois's "Fantasietta" Has First Hearing and Proves Charming Score—Touche Resumes His Bâton—Berthe Gaury, Soprano, Commands Admiration in Début—Cobina Johnson and Nikolai Sokoloff Give Excellent Concert for Our Soldiers—Women's Musical Alliance Doing Splendid Work in Behalf of Young Musicians

Bureau of Musical America,
27 Avenue Henri Martin,
Paris, Dec. 7, 1917.

AFTER several postponements, the Grand Opéra finally opened its doors for the season Saturday evening with the Saint-Saëns "Henry VIII." The superb Battistini took the title rôle and, as a matter of course, he was the life of the piece. Battistini is more than singer in this opera. He is the lover, tyrant, dupe and monarch, and the transformations give the actor-singer full scope for his remarkable talent. The duo at the end of the second act between Battistini and Mme. Bonnet-Baron was exquisite and had to be repeated. It is difficult to find a woman singer just now in Paris to appear on the same program with such a finished artist as Battistini, and no matter whom the management would choose, the singer would stand in shadow by reason of the Italian baritone's stage presence, his acting and manner of singing. But the cast was not disappointing and the other singers really outdid themselves. They were Demouget, Sullivan and Gresne.

Battistini will give several more presentations of "Henry VIII" with the same cast, and next week "Thaïs" will be sung, with Marguerite Carré as Thaïs. Edvina, the Canadian soprano, had been engaged for the part, but a death in her family will for the moment cause her to postpone engagements, and it is with deep regret that the musical public of Paris learns not only of the bereavement, but of the failure of Edvina to sing, as Thaïs is one of her best rôles. Battistini will sing in "Hamlet," "Traviata" and in other operas before his engagement is over. When he is to sing seats are sold out long beforehand.

Flock to Orchestral Concerts

The Concerts Colonne-Lamoureux are well attended at every séance. They take place in Salle Gaveau, and Chevillard and Pierné, who arrange the programs, do so with infinite care and their efforts are always met with deep appreciation. Not a number is uninteresting, and the descriptive program is a work of art in itself. It is always an attentive audience at the Colonne-Lamoureux, and those there represent what is best in Paris life.

A new work of Theodore Dubois's was heard Sunday. The "Fantasietta" has not been played anywhere, before, and it is a very charming composition, full of clear-cut phrasing, written in the usual elegant style of Dubois. It was expected that the composer himself would conduct the orchestra, but as the day was an inclement one, Dubois—now more than eighty years of age—could not venture out. So Chevillard led the

musicians and afterward had and ovation from the audience.

There are always many, many soldiers on furlough at these concerts and for that reason the directors of the Colonne-Lamoureux select a good deal of cheerful music. We hear solid symphonies and those that require concentration to follow, but to brighten up the program and send everyone home in a happy humor these dull war times, the programs are dotted with compositions which while good are not too heavy.

Touche Again at His Post

The Concerts Touche have taken on their old excellence now that the leader himself is there. The orchestra has three or four women, all graduates of the Conservatoire, and both men and women players are first-prizers. Though Touche remained in the trenches, several months separated from his cello, his art does not appear to have lost, and his wonderful tone, his ease in bowing, his aptitude for leading, will keep him before the public as perhaps the best French violoncellist of the day. In the "Archiduc Trio" of Beethoven, which was played Tuesday last, Touche really "carried" the composition.

There are people that say that Touche was made by American students. Certainly he was encouraged and brought to notice by them, for twenty years ago he was playing in a little hall in the Latin Quarter, largely patronized by foreigners, and it was the American art student and amateur that picked out Touche as the best of the musicians and always "bissed" when he gave a solo. When Touche proved such a success he was taken to a bigger hall in a place near the center of Paris, and here Touche has been ever since, for he is not only director and leader, but proprietor also.

The overture to "Don Juan," by Mozart, opened the program of this Tuesday's concert, followed by the Saint-Saëns "Serenade." Then the Symphony "Cantate" of Mendelssohn was heard in its entirety. The only singer on the program was Berthe Gaury, a young woman who made her début to the Paris world of song on this occasion. She is ambitious, as shown by her selection, "Les Amours du Poète" of Schumann. She sang the entire series, winning applause after the "J'ai Pardonné" and "Mes Yeux Pleuraient." The series of songs is only for a great artist, and Berthe Gaury gave us an idea occasionally of how they ought to be sung. Her voice is a rich, warm soprano, her enunciation excellent and the charm of singing possessed by this young person will help to make a career for which she seems destined.

Our Soldiers Like to Sing

Cobina Johnson and Nikolai Sokoloff were the artists who entertained the soldiers at the Y. M. C. A. in the Avenue

Montaigne Monday. The two have been in camps all up and down the line, and since their arrival in Paris have been kept engaged, lending their talent each evening at some of the dozen different



Above: Cobina Johnson, Who Is Singing in Ally Camps. Below: Mlle. Berthe Gaury, Who Recently Sang at the Concerts Touche in Paris

clubs and halls provided to keep the soldiers entertained. The soldiers not on furlough are generally those occupied all day in the American headquarters, post office, bookkeeping and treasury departments, censor offices, shipping departments, etc., and as the workers are quite tired, they relax at these places and enjoy the program, which is often of a first-class kind.

The program offered by Mrs. Johnson and Mr. Sokoloff was a great compliment to the culture of the troops, and it was by no means over the head of the young fellows either. I watched their faces during the long program and not one appeared bored or mystified. The playing of the violinist and the singing of the soprano was enjoyed and, after several of the solos, the boys personally asked to have them repeated. "The Land of the Sky Blue Water" had to be sung three times. Sokoloff played Lalo's "Symphonie Espagnole," Kreisler's "Tambourine Chinois," Martini's "Andantino" and "Aria" of Bach, "The Swan" by Saint-Saëns, "Souvenir de Moscow" of Wieniawski and a number of pieces of his own composition. Sokoloff is first violinist and conductor of the San Francisco Philharmonic Orchestra and left his country to take up work among the soldiers.

Cobina Johnson sang the big aria from "Butterfly," Mimi's solo in the first act of "Bohème," Debussy's "Fantoche," "Ave Maria" of Gounod with violin obbligato, an aria from "Manon," "The Land of the Sky Blue Water," "Down in the Forest," "Cuckoo" and several popular songs to her own accompaniments. She invited the soldiers to join in, which

they did, and the singing was so delightful with these brave young voices (some of them gloriously out of tune) that closing hour—eleven o'clock—came and went, and the secretary in charge, Mr. Heddon, had to promise the boys that some other evening they might continue the singing with Mrs. Johnson.

The Women's Musical Alliance

The Women's Musical Alliance has greatly grown and improved since the commencement of war. Prior to that time it was an organization that seemed destined to help a certain few, but now that so many music halls, cabarets, etc., have been closed and the little music teacher has almost nothing to do, the "Union des Femmes Artistes Musiciennes" has become not only useful, but essential to the welfare of the young musicians who are struggling to keep body and soul alive till the signing of peace.

Mme. Lucy Tassard is the president of the organization and she is the principal part of the concern, for she takes the responsibility on her shoulders and is *au courant* of what passes among the girls, their needs, their capabilities, their aims, etc. Many of the young musicians really owe their life to the efforts the leaders have made. The Union, or Alliance, has become a business affair, and now the heads of cinema, café chantants, brasseries, etc., all know where to apply for a fresh young voice or for a musician not browbeaten by unscrupulous managers. The agents of these places pay nothing to Mme. Tassard for getting the artist, but they give a fair salary and in this way the organization gets its returns.

There is a "Property Wardrobe," and here the girls go for a costume or frock they cannot afford if called upon for a solo and no time or money is there to help out, and so that managers can be supplied at a moment's notice, Mme. Tassard has all her girls standardized and ready when asked; also, she tells them the price she has made with the manager, and the girl has only to go and sing, everything else being accomplished by the committee. If the musicians do not profit by the association and influence of the ladies in charge, also if they do not appreciate a manager that is fair and square in his dealings, the person is given to understand that no more can be done for her.

When amateurs apply for a place among the *pensionnaires*, they are given an audition, Mme. Tassard herself being a Premier Prix and woman of wide musical experience. If the girl is far enough advanced for public work, her name is put on the list and she is followed up by the ladies and given the first place open for her and her particular *genre* of work. So many, many want to be singers with no voice or temperament or training, and these are discouraged as gently as possible and positions in other branches of work opened for them, for every woman, no matter how dull or stupid or uneducated, can now find occupation that will pay her well.

Almost every young girl who has gotten a position in café concert or in chorus of the Opéra or Comique may thank Mme. Tassard for the place. In this bureau of music information one may find any kind and standing of a musician. It takes money to keep the affair going, and concerts are given, donations of money or clothing have helped out the girls waiting for a place. The young applicants are given a chance to know each other, for once a week they are invited to a tea, where they meet all members. The "Comité d'Honneur" embraces such names as Saint-Saëns, Dubois, Fauré, d'Indy, Debussy, Vidal, Pierné, Bruneau, Erlanger, Leroux, Huë, Lebourne, Letocart, Bréval, Heglou, Litvinne, Chénal. Privat de Sévères is president.

LEONORA RAINES.

Elsie Baker, American contralto, won acclaim in recent appearances in Canton, Ohio, and Allegan, Mich. Appearing with Miss Baker were Willem Durieux, cellist, and Jan Skjerne, pianist.

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NEW MUSIC VOCAL AND INSTRUMENTAL

FOUR INDIAN THEMES. By Horace Alden Miller. (New York: Breitkopf and Härtel, Inc.)

Last year we had occasion to praise highly some of Mr. Miller's compositions published by the Musicians' Publishing Company in Los Angeles. They were the first compositions by him that had come to our attention.

We have remembered his name and this album of "Four Indian Themes" for the piano only goes to make us feel more certain that he is a musician of rare gifts, who in the field of harmonizing in artistic fashion these songs of the Indians occupies a formidable place in contemporary music. There are four items in this album, "To the Sacred Bow," a Cheyenne melody; "From Winnebago Land," a Winnebago melody; "In the Fire's Glow," a Chippewa theme, and "Eniwube's Vision," a theme from the same tribe. The themes have been taken from Natalie Curtis's and Frances Densmore's famous collections. But they are so much Mr. Miller's work that mention of their source is made only for the purpose of record.

Mr. Miller modestly calls his work "suggestive harmony"; we consider it real creative work, for in his hands the themes take on a sort of Moussorgskyan power and grandeur. He is not too elaborate harmonically, still he always adds the unusual touch at the appropriate moment. "In the Fire's Glow" is rhythmically engrossing, 5/4, with unexpected changes, and "Eniwube's Vision" is altogether admirable and harmonized magnificently throughout. We must congratulate Mr. Miller on this splendid piece of work, which must be considered one of the most interesting and individual achievements in preserving in artistic form the music of the Redman.

"MONTANINA," "Under the Greenwood Tree." By A. Buzzzi-Peccia. "I Heard the Trailing Garments of the Night." By Cecil Burleigh, Op. 32, No. 4. "The Bird." By Dwight Fiske, Op. 2. "In the Shadow of Your Eyes." By William J. McCoy. "The Piper." By R. Spaulding Stoughton. "Wearying for You." By William Arms Fisher. (Boston: Oliver Ditson Co.)

An unusually interesting set of songs are these new Ditson issues. Maestro Buzzzi-Peccia has done two most delightful songs, both songs of real musical quality and at the same time very effective to sing. The celebrated maestro, who is equally able as a composer and vocal instructor, is in his most spontaneous vein here. The "Montanina" (Alpine Pastoral) is a setting of a charming poem of his own, a graceful characteristic piece. It is dedicated to Mme. Galli-Curci, who should do it wonderfully, as it is written with a view to presentation by a singer of her type. There is a cadenza which may be sung or not, according to the singer's pleasure. The song is published for high and medium voice.

Frederick H. Martens has written a very excellent and singable English version of the text.

In writing music for Shakespeare's "Under the Greenwood Tree" Mr. Buzzzi-Peccia has chosen a very new and clever form. Instead of the regular manner in which composers have set it, he has chosen a *valsette* movement and written

a lovely melody for the voice. The music is flowing and airy and suitable for a lyric voice. Three keys—high, medium and low—are issued. There is a dedication to Mme. Galli-Curci.

Of a serious nature is Mr. Burleigh's Longfellow song, "I Heard the Trailing Garments of the Night." As in his violin compositions which have made him a reputation, he exhibits ideas of worth and the ability to express himself convincingly. He is not as yet as much at home, however, in the song field as in writing for his own instrument, the violin. Mr. Fiske's "The Bird" is an engaging song, modern in spirit and admirably carried out. It makes us anxious to know more of his music. High and low keys are published. The McCoy song, dedicated to Louis Graveure, is a worthy example of this accomplished San Francisco composer's writing; it is in the idiom of the *Lied* and done with much finish. It is published for medium and low voice.

Mr. Stoughton's development in composition from the days when he used to write sentimental ballad-like songs is finely evidenced in his attractive "The Piper." Here is a recital song, full of joy, and varied in mood. The accompaniment is deftly managed and is fascinating in many details. Editions for high and low voice appear. Mr. Fisher's sterling musicianship is seen in his music to Frank Stanton's "Wearying for You." Richly melodious, he has worked out the song carefully with fine design and in so doing given the poem a new charm. High and medium keys are published. It is inscribed to Christine Miller.

"DANSE RUSTIQUE," "Melody in A Flat," "Les Rêves." By Camille Zeckwer, Op. 25. (New York: Carl Fischer.)

A very welcome set of piano pieces are these by the Philadelphia pianist-composer. His "Danse Rustique" is rhythmically piquant, the "melody" smooth and warm, while in "Les Rêves" he is subtle harmonically. All three pieces show his excellent musicianship and are well executed. They will also be useful in teaching.

"MAVOURNEEN, MY DARLING," By William Lester. "Song of the Shepherd." By Horace Johnson. (New York: Carl Fischer.)

Mr. Lester's "Mavourneen, My Darling" is a likable song in the present-day style of the Irish song, a setting of a Frederick H. Martens poem. High and low keys are published.

A good and legitimate sacred song, both for high and low voice, is Mr. Johnson's "Song of the Shepherd." The text is a John Bunyan poem and has been set to music that expresses it fittingly.

CONCERT TRANSCRIPTIONS BY MISCHA ELMAN. "Tango." By I. Albeniz. "Orientale." By N. Amani. (New York: Carl Fischer.)

Mr. Elman's new violin transcriptions prove to be very felicitous. He has done the Albeniz "Tango" in an altogether effective way and made of it a violin piece that should rival Sarasate's Span-

ish dances in popularity. The piano accompaniment is likewise excellent. In the Amani "Orientale" Mr. Elman has let his fancy have full play in making the transfer from piano to violin idiom. He has developed details, answering bits of the melody in imitation, etc., and lending to the piece the revivifying influence of a real artistic transcription. Both pieces are quite difficult and are intended for concert-violinists, though they may be used also for advanced students.

"CHANT NUPTIAL," By Carl Engel. (New York: Carl Fischer.)

Mr. Engel can write even an extraordinary violin solo. This "Chant Nuptial" is as interesting a solo piece for the violin with piano accompaniment as we have seen in months. Modern in texture, it flows freely and with much exaltation, and is a serious composition that should make an appeal to our leading contemporary violinists. Such violin music as this written by an American goes far to raise the standard. It is significant and worth while in every sense.

"FROM THE FAIRY HILLS," By Alec Rowley, Op. 17. (London: Winthrop Rogers, Ltd.)

These five "lyric pieces" for the piano are better than most of Mr. Rowley's things that we have seen. The numbers are "Fairy Forest," "Titania Dances," "Oberon's Serenade" and "The Fairy Chapel."

They are well written, pianistic in expression and have moments which are unconventional. Mr. Rowley writes pleasantly, generally tastefully and knows how to write within limited technical demands. The pieces ought to prove of use to piano teachers for their students.

A. W. K.

END DECEMBER SERIES

Caruso Heard on Program of Morning Musicales at Waldorf

Mr. Bagby's last morning musicale of the December series at the Waldorf took place on Thursday, Dec. 27. A large audience welcomed Enrico Caruso of the Metropolitan Opera and Mischa Elman, violinist. Caruso was heard in Godard's "Chanson de Juin," "Lolita" by Buzzzi-Peccia, an aria from Reyer's "Sigurd" and songs by Grieg and Rossini. As a special number he added the Bizet "Agnus Dei," with violin and organ accompaniment.

Elman's numbers included compositions by Bach, Brahms-Joachim, Wagner-Wilhelmj, Vieuxtemps and Schubert-Elman. At the piano were Vincenzo Bellezza and Philip Gordon. Dr. William C. Carl played the organ accompaniment.

Christine Miller and Mme. Sturkowsky Heard in Lockport, N. Y.

LOCKPORT, N. Y., Dec. 22.—On Thursday evening, Dec. 20, Christine Miller, mezzo-contralto, and Mme. Sturkowsky, pianist, gave a concert in the new High School Auditorium. The audience was very appreciative throughout the program, evidencing especial interest in Miss Miller's interpretation of "The Year's at the Spring," by Mrs. Beach, and "How's My Boy" and "Cuddle Doon," by Sidney Homer. Each of the artists responded to encores. This was the first of a series of concerts to be given this season in this city under the direction of A. A. Van de Mark.

R. A. B.

For his recital in Aeolian Hall Saturday afternoon, Jan. 12, Ossip Gabrilowitsch, the pianist, has chosen a Chopin and Schumann program.

MANY ARTISTS VISIT CALGARY

Local Musical Agency Provides Excellent Musical Attractions

CALGARY, ALBERTA, Dec. 20.—The Calgary Musical Agency, local representative of the Western Canada Concert Bureau, has been furnishing Calgary music lovers with some excellent concerts. Among the artists already presented are Christine Miller, mezzo-contralto; Cecil Fanning, baritone; Boris Hambourg, cellist, and Ethel Leginska, pianist. Another recent attraction was Lucy Gates, American coloratura soprano. Miss Gates made an especially happy impression with the musical public.

Isolde Menges, violinist, accompanied by Eileen Beattie, Australian pianist, appeared on Dec. 19 in recital, creating a furore. Besides her regular recitals, Miss Menges gave a special matinee at very nominal prices for the school children. At least 2000 took advantage of the violinist's generosity. She was also entertained at luncheon by the officers of the Returned Veterans' Convalescent Home, after which she played for several hundred of the men, many of whom were unable to leave their beds. Miss Menges, in response to a general request will play a return engagement in the near future.

L. A. L.



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BUFFALO HAS MUCH CHRISTMAS MUSIC

Chromatic Club Gives Mystery Play—"Messiah" Sung by Community Chorus

BUFFALO, N. Y., Dec. 30.—The Christmas program presented by the Chromatic Club this season was of unusual interest, and was given the afternoon and evening of Dec. 20. "Eager Heart," called a mystery play, the poem by A. M. Buckton, was read by Edith Wynne Matthison, whose beautiful, eloquent voice and exquisite enunciation made all that it was possible to make of the charming lines of the poem. Interspersed at certain significant passages, excerpts from Sebastian Bach's "Christmas Oratorio" were sung by a small chorus of mixed voices from the different church choirs of the city. The singing, which was directed by Seth Clark, and the beautiful stage setting provided, made the performances exceedingly impressive.

The Community Chorus gave a fine performance of the "Messiah" at the Broadway Auditorium Saturday evening, Dec. 29. The chorus met at the public library and sang carols; from there it marched to the Auditorium singing on its way the "Adeste Fidelis." Though given with the assistance of only two soloists, Mabel Strock, soprano, who sang several of the *recitatives* and the solo "I Know that My Redeemer Liveth," and Charles Mott, tenor, who sang certain excerpts, it delighted the great audience. Both soloists acquitted themselves creditably. The chief honors went to the big choral body; its singing of the choruses was inspiring and very beautiful work was done by the altos, who sang the solo "He Shall Feed His Flock," and the sopranos, who sang "Come Unto Him," with great tonal beauty and reverence. The performance was directed by Harry Barnhart with his accustomed *verve*. A small or-

chestra of local musicians lent valuable aid to the evening's performance.

The program arranged by Mary M. Howard for the Historical Society concert was most artistic and was greatly enjoyed by the large audience. The singers who took part were Agnese Preston Strock, soprano; Mabel Driver, contralto, and Frank Watkins, tenor. The work of the soloists was of a high order of excellence. The accompaniments were in the capable hands of R. Leon Trick.

A pleasing concert was given in the Statler ball room on the evening of Dec. 15 by Enrichetta Onelli, soprano, and M. Sevasta, pianist.

John Lund has been appointed conductor of the Philharmonic Society, to replace Andrew Webster, who has left Buffalo. F. H. H.

MUSIC IN EVANSVILLE, IND.

Local Musicians Give Many Interesting Concerts During Month

EVANSVILLE, IND., Dec. 27.—A musical and literary program was given at the last Parent-Teacher Club meeting. Those taking part were Mrs. A. M. Dawson, Alberta Sandefur, Mary Louise Kerth, Mildred Lund, Mrs. E. J. Torrance and W. R. Otto.

Fred G. Haas left last week to assume the position of organist and choir-master in the First Methodist Church at South Bend, Ind. Mr. Haas was organist at Trinity Methodist Church for the past eighteen years and at the Washington Avenue Temple the same length of time. W. H. Biber has been secured to fill Mr. Haas's place.

One of the most attractive musical programs given recently in this city was enjoyed by a large audience at the Jefferson Avenue Presbyterian Church. Those taking part were: Sopranos, Mrs. Sidney Oberdorfer, Mrs. C. G. Geissler; contralto, Ada Bicking; tenors, Edward O'Neil, Richard Rosencranz; bass, Walter Otto, Frank De Jarnett; violin, E. Linn; accompanists, Norma Durham, Laura Riehl.

The Hanmer Quartet, composed of Mae Dorsey, Mrs. Charles Johnson, Otto Brinkman and A. N. Hanmer, gave the musical program for the Elks' memorial service in Mount Vernon.

H. B. O.

Bodanzky Tells of His Stage Adaptation of "Saint Elizabeth"

SPEAKING of his stage adaptation of "Saint Elizabeth," the première of which was scheduled at the Metropolitan Opera House on Thursday night, Jan. 3, Conductor Artur Bodanzky said:

"The attempt to produce 'The Legend of Saint Elizabeth,' an oratorio in its original conception, on the stage is not new, such a production having been made already during Liszt's lifetime, and even to-day it is given on special occasions in Europe. In the United States there has been so far no presentation of the work upon the stage, although it has been heard in concert form at different times in its entirety as well as in parts.

"The customary adaptation as used abroad was for obvious reasons not obtainable and it seemed to me, as I recollect a performance I heard of 'St. Elizabeth' about twenty-five years ago, not completely to fulfill the demands of the theater. No half measures may be employed in the experiment of adapting an oratorio to the stage without running the grave risk of producing a hybrid. I therefore proceeded, with all admiration and sympathy for Liszt and his great work, somewhat more radically than my predecessors in the field, the important point above all being to place the innumerable beauties of this peculiarly modern work (although finished in 1862) in the proper light and to reduce certain lengthy portions where the dramatic action would justify it, or at least to moderate the same. I endeavored to weave the drama's tender threads into greater harmony with the *mise-en-scène*, to abbreviate it, so far as the musical form would permit, retarding orchestra *ritornelles* in speech and counter speech.

"The Crusader's March, an effective concert number in itself, had to be eliminated as presenting a repetition only of the preceding scene. For similar reasons I omitted the last scene with Emperor Maximilian and the 'Canonization,' in spite of all its musical beauty, as being

an anti-climax. I preferred to end with the transfiguration of St. Elizabeth and incorporated in the Apotheosis the 'Tu pro nobis mater pia,' as well as the 'Amen' of the last scene."

A detailed review of "Saint Elizabeth" will appear in next week's issue of MUSICAL AMERICA.

SURVEY JEWISH MUSIC

Henry and Constance Gideon Present Interesting Lecture-Recital

On Sunday evening, Dec. 30, at the Forum of the Free Synagog, New York, Henry Gideon discoursed on the "Soul and Song of Israel." He gave a comprehensive survey of the Jewish contribution to music. "Perhaps the deepest expression of the soul of the Jew," said he, "is to be found in his religious song, the chant and cantillation of the synagogue. But the great body of secular folk-song is no less valuable for its representation of the daily life of the race. From these two sources will come the inspiration for the Jewish art music of the future, in which such men as Ernest Bloch, B. Zolotaryoff and Emanuel Moor will express themselves and, through themselves, the race."

In illustration of the paper Constance Ramsay Gideon sang a program of religious music and Yiddish folksongs. In spite of the Arctic climate of the hall, the audience showed an admirable spirit. They joined heartily in the chorus of familiar songs.

Caruso Sings "Star-Spangled Banner" at Performance of "General Post."

A patriotic touch not down on the program was provided by Enrico Caruso at the Gaiety Theater on Tuesday evening, Jan. 1, when the famous tenor, who had taken friends to see "General Post," responded to calls from those in the audience who knew him and sang the "Star-Spangled Banner" at the finale of the last act.

ANNA FITZIU

TRIUMPHS
as "Mimi" in "La Bohème"
"Nedda" in "Pagliacci"

with Chicago Opera Association

OVATION GIVEN TRIO OF STARS
ANNA FITZIU, MURATORE AND RICCARDO STRACCIARI

Hearing Anna Fitziu's Mimi the other night gave me some idea of the genuine charm and liquid fullness of this soprano and her singing of the Nedda music confirms my opinion that Miss Fitziu possesses one of THE MOST LUSCIOUSLY BRILLIANT FEMALE VOICES IN THE COMPANY. There is not a better way of singing Nedda nor for that matter of acting or looking the part. It requires keen histrionic instinct as well as sound musicianship, vocal range and power. All these are Miss Fitziu's in abundance. It is very gratifying to know that I prophesied Miss Fitziu's greater success in just this sort of role.—Herman Devries, Chicago Evening American.

THREE SINGERS SCORE A TRIUMPH IN PAGLIACCI

Miss Fitziu is going through the experience of winning her operatic spurs here by degrees. Since her first appearance she has been in a condition of what the musicians call "Crescendo." Her Nedda is far and away the best role she has exhibited. Her Nedda was definitely characterized; it had the right kind of good looks that Nedda ought to have and the Balatella was exquisitely sung. IF SHE KEEPS ON INCREASING AT THE SAME RATE SHE WILL BE THE GREATEST PRIMA DONNA IN AMERICA BY THE TIME THE COMPANY IS READY TO PACK UP AND MOVE TO NEW YORK.—Edward C. Moore, Chicago Daily Journal.

Anna Fitziu made an excellent Nedda and in this role deserves the artistic company in which she found herself. She had her very own ovation after her fine singing of the "Balatella."—Henriette Weber, Chicago Examiner.

Fitziu's Mimi shows her voice at its best, as well as histrionic ability disclosed by this prima donna. Her voice in the music allotted to Mimi is at its finest—smooth, even, of silver quality and liquid fullness. Histrionically Miss Fitziu projected an impression of the greatest ingenuity and youthful charm. Her Mimi is dainty, unaffected, simple, charming—the grisette that one likes to conjure up, in creating in one's own mind a picture of Paris Bohemia. Fitziu evidently has the gift of seizing the composer's intentions. SHE PERSONIFIES EACH TYPE SHE DRAWS AND I BELIEVE THE YOUNG SINGER IS VERY MUCH IN EARNEST. SO FAR COUNTS ONLY SUCCESSES IN ALL ROLES ASSIGNED TO HER.—Herman Devries, Chicago Evening American.

Bohème is a delightful work when it is as well acted as it was last night. Fitziu and Crimi were excellent in their roles. They sang brilliantly in the solo numbers; their voices blended suavely in ensemble. They were able to stand forth and express definite ideas and emotions. This is good operatic singing.—E. C. Moore, Chicago Journal.

Better all round performances than last night's are possible, but unlikely. Fitziu made a good Mimi; she and Crimi were excellent in the irresistible singing in the first act and she was not obliterated as most Mimis are in the bustle and movement of the second.—Frederick Donaghey, Chicago Daily Tribune.



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MISS FITZIU AS "NEDDA"

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New York

NOTES OF THE CHICAGO STUDIOS

Chicago, Dec. 29, 1917.

THURSDAY AFTERNOON Lois Adler's pupils played a piano recital in her studio in the Fine Arts Building. Those that took part in the program were Gabriel Corre, Ruth Gordon, Frances Large, Myrtle Paley and Miriam Barber. Marie Donner, of the faculty at Mt. Pleasant, Mich., a former pupil of Miss Adler, was present, and played numbers by Grieg, Cyril Scott, Daquin, and Liszt.

Ruth Breyspraak, of the Knupfer Studios faculty, recently filled dates as soloist with the Chicago Concert Ensemble, Dec. 2; Milwaukee Symphony Orchestra, Dec. 9; Lake View Musical Club, Dec. 10, and Great Lakes Naval Training Station, Dec. 10.

CLARENCE EDDY'S ACTIVITIES

Distinguished Organist Plays New Works at His Recitals

Clarence Eddy, the distinguished organist, has been giving many recitals this season and gaining conspicuous successes. On Dec. 5 he gave two recitals—afternoon and evening—at the Congregational Church at Watertown, Wis., on Dec. 6, at the College of Saint Teresa, Winona, Minn., and the following evening in the Congregational Church at Rochester, Minn. On Thursday morning, Dec. 13, he was heard in a recital at the Memorial Church, Leland Stanford Junior University at Palo Alto, Cal. At this recital he introduced Pietro A. Yon's new "Sonata Cromatica." His programs this season present R. S. Stoughton's new symphonic sketch, "Judith of Bethulia," Bonnet's "Variations de Concert," Frederick Stevenson's "Vision Fugitive," these three dedicated to Mr. Eddy, and Borowski's Sonata in A Minor, Gordon Balch Nevin's Suite "Sketches of the City," Eric Webster's "Berceuse," Percy E. Fletcher's "Fountain Revery," Karg-Elert's "Claire de Lune," Dudley Buck's "Concert Variations on the 'Star-Spangled Banner'" and Richard Keys Biggs's transcription for organ of H. T. Burleigh's "Deep River."

SING ON TREASURY STEPS

Diplomats, Soldiers and Civilians Raise Voices in Community Song

WASHINGTON, D. C., Dec. 29.—Under the supervision of Mrs. Susie Root Rhodes, director of playgrounds, Christmas community singing was enjoyed by thousands on the steps of the United States Treasury. In this gathering were officials, diplomats and social leaders, as well as a large contingent of soldiers and sailors from the near-by camps. Dr. Hamlin E. Cogswell, director of music of the public schools, directed this big chorus in a program of familiar songs which called for peace though war engages the world.

The music was furnished by the United States Marine Band, which gave several instrumental numbers in addition to accompanying the singers. The program included such songs as "Come, All Ye Faithful," "America," "Hark, the Herald Angels Sing," "I Came Upon a Midnight Clear," "Oh, Little Town of Bethlehem," "Silent Night, Holy Night," "Joy to the World" and the "Star-Spangled Banner." When the song service closed small groups visited the various hospital to bring to the sick the songs of Christmas-tide. W. H.

Paulist Choirs Begin Nation-wide Tour to Aid Razed Cities

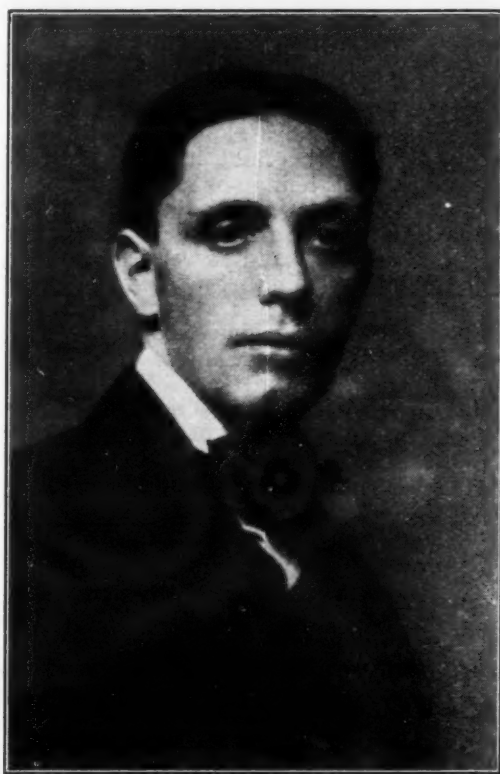
CHICAGO, Jan. 1.—In a nation-wide tour to raise \$100,000 to aid in the rehabilitation of razed French and Belgian cities, the Paulist Choristers, Chicago's famous boy choir, departed to-day for the East.

The junior department of the Knupfer Studios gave a program Saturday. Special mention is deserved by Alice Kavanagh, Erica Wiener, Carmen Alvarez, Nellyrose Westerheide, Bertha Garland, Irving Goldberg and Charles Van der Au. New classes in history of music and interpretation are being formed under the tuition of Adolph Brune.

Among the numerous prizes and medals offered to its students by the Chicago Musical College at the end of the school year will be a set of the five volumes of Grove's Dictionary of Music, which will be presented by Alexander Raab for the best playing of certain specified works by Liszt.

F. W.

DUNCAN ROBERTSON APPEARS IN CANADA FOR THE RED CROSS



Duncan Robertson, Baritone

Duncan Robertson, baritone, has made rapid strides forward during the few months of the present season. Mr. Robertson appeared at the Maine Festival on the same programs with artists of well established reputation such as Galli-Curci and Percy Grainger and fully demonstrated his own ability. From Maine Mr. Robertson went to Chicago, where he appeared with the Chicago Philharmonic Orchestra, under Arthur Dunham, and also gave recitals through the West. His next tour took him through Canada, where he appeared with success for the Red Cross in a number of the larger cities.

Seagle Compels Marked Admiration in Recital in Chattanooga

CHATTANOOGA, TENN., Dec. 29.—Oscar Seagle's recital drew an audience that filled the Bijou Opera House last Monday night. The baritone was in excellent voice and sang his numbers in his usual finished style, evoking great enthusiasm and many encores. Without intention to discriminate, it might be said that Cyril Scott's "Unforeseen," Horsemann's "Bird of the Wilderness," and the "Cry of the Waters," by Campbell-Tipton, were the favorites. The negro Spirituals with which Mr. Seagle closed the concert were inimitable in their naturalness and were greatly enjoyed. He also sang the "Star-Spangled Banner," the "Marseillaise" and "Somewhere in France" as extra numbers. Another

offering was a new American hymn to the words, "Ten Thousand Times Ten Thousand." The power and range of the singer's voice were amply demonstrated in the "Bird of the Wilderness." Augusta Bates played admirable accompaniments. H. L. S.

HANDEL AND HAYDN OPENS 103D SEASON

Veteran Boston Chorus Gives Christmas Performances of "Messiah"

BOSTON, Dec. 26.—With its traditional Christmas performances of the "Messiah" the Handel and Haydn Society, Emil Mollenhauer, conductor, began this its 103d season. The performances of this oratorio given last Sunday evening and again on Christmas Eve in Symphony Hall were the 804th and 805th concerts of this time-honored society. The solo parts for the Sunday evening concert were sustained by Marie Stoddart, soprano; Alma Beck, contralto; Reed Miller, tenor, and Henri Scott, basso. The Handel and Haydn's singing of the "Messiah" has long since been accepted as a conspicuous part in the civic celebration of the feast of Christmas. In its performance Conductor Mollenhauer always reveals new beauties and his magical directing of the chorus results in brilliant, authoritative and effective singing. Punctual attacks, the solidity and evenness with which phrases are taken and dismissed, and the several stirring climaxes which could not fail to thrill every listener were all admirable and distinctive features of the performances.

Of the soloists all were familiar singers except Miss Stoddart, who was heard for the first time by a Handel and Haydn audience. Miss Beck, more than pleasantly remembered from her splendid singing in last spring's "Elijah," renewed and added to the favorable impression which she at that time created. Her "Messiah" rôle matched in voice and skilled musicianship that of the aforementioned "Elijah" part. Mr. Miller's *Messiah* is one of the finest parts he does. We are now thrice familiar with his artistry in it and it is always a pleasure to hear him sing. Both in the lyric and dramatic passages he gave of his best in voice, in spirit and in understanding. He was always the artist. Mr. Scott's resonant bass voice was shown to advantage in this music, which he delivered with its required dash and sonority.

On Christmas Eve the work was repeated. The same male singers assisted, while the soprano and alto solos were entrusted to Grace Bonner Williams and Merle Alcock respectively. Mrs. Williams, who has to her credit more appearances with this society than any other soprano in the country, sang with her accustomed skill, beautiful voice and intelligent adherence to oratorio tradition. Her "Rejoice Greatly" and "I Know That My Redeemer Liveth" were truly inspiringly sung. Merle Alcock, a newcomer, revealed a contralto voice of excellent quality and liberal dimensions which she handles with taste and intelligence. The audiences on both nights were large and appreciative.

W. H. L.

Dai Buell Triumphs in Logansport (Ind.) Recital

LOGANSPORT, IND., Dec. 31.—In her recent visits West, Dai Buell, the brilliant young pianist of Boston, not only won hearty praise in her successful debut recital in Chicago at the Ziegfeld Theater, but was similarly greeted upon her appearances during this trip. Miss Buell was heard in a number of semi-private recitals in and about Chicago, and on Dec. 10 she made a sensational success in her recital in this city. Upon this occasion she played a program which consisted mainly of extremely modern works of intricate and subtle proportions. Miss Buell's art was amply adequate for their presentation and her brilliant style and ready technique served her well in this music. She gave several encores, and the portrayal in words of the purport of her program she gave with rare charm.

PITTSBURGH HAS FIRST COMMUNITY SONG FESTIVAL

Event Is Forerunner of Series Planned for Coming Summer—Mozart Club Concert

PITTSBURGH, PA., Dec. 31.—Pittsburghers had their first community song festival in the Soldiers' Memorial Hall last Friday night, at which time patriotic songs, Christmas carols and old-fashioned melodies were sung, with the Pittsburgh Ladies' Orchestra, under the leadership of Albert D. Liefeld, participating. Regardless of the fact that the weather was cold, the temperature hovering around zero, there was a large attendance.

The committee in charge of the concert included Mrs. William McConway, Jr., Mr. and Mrs. Will Earhart, the latter being director of music in the Pittsburgh public schools; Mr. and Mrs. Brabazon Rutherford, Mrs. M. H. Brendlinger and J. Warren Erb. The latter directed the Community Chorus of the North Side last Thursday night in the Community House Auditorium, where the organization made its initial appearance in a Christmas "Sing." The chorus was composed of about forty persons of the Union Avenue district, the participants having but little training. The community singing idea is taking root in this city, and that there will be more of it under the leadership of such men as Mr. Earhart is a foregone conclusion. Next summer the city is to have a portable band stand, capable of accommodating large bands and orchestras, in the presentation of song festivals in all sections of the city.

The Mozart Club last Thursday night gave its annual presentation of "The Messiah," under the leadership of J. P. McCullom, who has conducted this work ever since the club was organized, presenting it each year during Christmas week. A very creditable presentation was given. The soloists included Emily Stokes Hagar, soprano; Anna Bohn, contralto; Henry Gurney, tenor, and Frank M. Couly, bass, all of whom pleased their hearers. The audience was of fair size and responded very appreciatively to the efforts of the participants.

E. C. S.

SALEM HEARS "MESSIAH"

Laura Littlefield as Soprano Soloist with Oratorio Society

SALEM, MASS., Dec. 24.—The annual performance of the "Messiah" by the Salem Oratorio Society, Frederick Cate, conductor, was given last evening in the Saltonstall School Hall to a large and appreciative audience. The assisting soloists were Laura Littlefield, the distinguished Boston soprano; Mrs. Frances White, contralto; Ralph Harlow, tenor, and Herbert Wellington Smith, basso.

It was Mrs. Littlefield's first appearance with the society, but judging from the impression she made it will not be her last. Her clear, sweet soprano voice gave unbounded pleasure to all who heard her. Another admired quality of her work was her perfection in enunciation. The remaining soloists contributed their share to the successful performance, while much praise is due Conductor Cate for his capable handling of the chorus. The Bostonia Ladies' Orchestra and Joshua Pippen, pianist, supplied sympathetic accompaniments.

Strand Theater Presents Condensed Version of "Carmen"

For the seventeenth week of the afternoon popular concerts the Strand Symphony Orchestra, at the Strand Theater, Oscar Spirescu, conductor, presented the Overture from "Tannhäuser" and "Stories of Vienna Woods," Johann Straus. Mary Zentay played "Adz Monjak," Hubay. A condensed version of "Carmen" was also presented each afternoon and evening with the following cast: Anita Tegelli, *Carmen*; Rosa Lind, *Micaela*; Andre Enrico, *Don José*, and Auguste Boulliez, *Escamillo*.

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Movie-Theaters Find Good Music an Important Asset

Orchestra of Forty-five Skilled Musicians Accompanies Silent Drama at the Old Academy of Music—House Also Possesses Excellent Organ—Scores of Masters Employed—Worthy Musical Organization at the Eighty-first Street Theater—Orchestra at Loew's New York Commands Formidable Répertoire—Theater Also Has Large Organ and Uses Excellent Music

THE movie-house having an orchestra of symphonic possibility is by no means restricted to the aristocratic theatrical district of Times Square. The old Academy of Music at Fourteenth Street and Irving Place, for many years New York's only temple of music, is now a motion-picture theater under the management of William Fox. It may seem a bathos for this house, which harbors memories of Patti, Nilsson, Gerster, Mario and Brignoli, to descend to the humble moving picture, but we must remember that the movie has long since grown out of a state of humility. In this case, the thing is done so very well that it justifies itself, and the ghosts of bygone voices are now replaced with very excellent music.



Jacob Ehm, Musical Director at Loew's New York Theater

In the first place, the orchestra is an exceptionally good one, numbering forty-five men, and under the direction of Fred Quintrell it does its part in the entertainment in a thoroughly musicianly way. Mr. Quintrell is an Australian by birth and had his early musical education at the Adelaide College of Music. At the age of eighteen he was already wielding the conductor's baton. The house has also a fine three-manual pipe organ formerly in a church and which has a mellowness that many a new instrument fails to possess.

Mr. Quintrell has a large music library at his command, installed in what was formerly Patti's dressing-room, and his accompaniments for the feature films cover a wide range. For "The Eternal Temptress," in which Lina Cavalieri is the star, Mr. Quintrell used such music as Richard Strauss's "Trau-merie," admirably arranged from the original piano version; Tchaikowsky's "Song Without Words," and several numbers by Chaminade, including the "Pas des Amphores." The characteristic themes, mostly Mr. Quintrell's own work, are descriptive of the persons in the play and are musically interesting. Between films the "American Trio," consisting of a soprano, tenor and baritone, sang. These singers were not identified on the program, but their work was of a high order, as was that of Joseph Interranti, who sang solos. For "Du Barry," Mr. Quintrell's score, if it can be called that, is largely of music more often heard in the concert hall. For *Du Barry's* own



Fred Quintrell, Musical Director at Academy of Music

theme he has used Pierné's "Serenade Viennoise," and for that of *Cossé*, Flégier's "Love Song." Excerpts from Thomas's "Mignon" occur here and there, and the well-known gavotte "Amaryllis," said to be the work of Louis XIII himself. Also used are the *Drda* "Serenade," Massenet's "Scènes Pittoresques," and for the revolutionary mob scenes, Litolf's "Robespierre."

Eighty-First Street Theater

J. Walter Davidson is the musical director at the Eighty-first Street, with an orchestra of twenty. This theater does not attempt symphony concerts like those given by the Rialto and the Strand, but the accompaniments are in every case excellent both for the vaudeville acts and the film. In other words, it is a theater-orchestra as it should be, as it is in any first-class English theater, but seldom in any of the legitimate houses in the United States. The movie-house is an educational influence in more ways than one.

For "Nearly Married," with Madge

Kennedy, recently featured at this house, the film being of a high comedy character, heavy orchestral music was not drawn to any extent. Noticeable, however, were Victor Herbert's "Badinage" and the same composer's "Mlle. Modiste," a waltz by Waldteufel, the waltz from "Maytime," the popular "Beneath the Stars," the Wedding Marches from both "Midsummer Night's Dream" and "Lo-hengrin," the "Berceuse" from "Jocelyn," and for dramatic situations, the Overture to Rossini's "Barber of Seville."

Huge Répertoire at Loew's

At Loew's New York Theater, the bill, or rather, say, the film, is changed every day, and this naturally necessitates a change of music. It is well seen that this entails an enormous amount of work, a huge répertoire and a wide knowledge of music of every kind. The orchestra at this theater is under the direction of Jacob Ehm. Mr. Ehm has sixteen men under his baton and a pipe organ with four manuals and upward of sixty speaking stops. Besides his duties at the playhouse, Mr. Ehm is organist and choirmaster at St. Paul's Lutheran Church, Brooklyn.

Changing the film every day, it is not possible for one man to attend to the whole musical side of the performance. Mr. Ehm has, therefore, associated with him Ernst Luz, who has a library of over 8000 numbers to select from. The character of music played depends, of course, upon the character of the film, but compositions are used by Richard Strauss, Saint-Saëns, Liszt, Chopin, Grieg and even Beethoven and Wagner. Rehearsal being impossible on account of the constant attendance of the men in the orchestra pit, the two o'clock performance is almost in the nature of a rehearsal, as the orchestra sees its music for the first time, but so high a state of efficiency has been attained that the audience never suspects that they are playing at sight. J. A. H.

HADLEY'S "SALOME" HAS CHICAGO PREMIÈRE UNDER COMPOSER'S BÂTON

Tone Poem Well Played by Stock Orchestra and Makes Good Impression—Marie Kryl, the Soloist, Scores in Liszt's E Flat Piano Concerto—Swedish Choral Club Gives Local Première of Massenet's "Mary Magdalen"—Apollo Musical Club in Annual "Messiah" Performances—"Chimes of Normandy" Sung by Sheehan Company—Campanini Gives Luncheon to Press Men to Introduce Composer of "Le Sauteriot"

Bureau of Musical America,
Railway Exchange Building,
Chicago, Dec. 30, 1917.

HENRY HADLEY conducted his tone poem, "Salome," at its first Chicago performance, at the regular weekly pair of concerts by the Chicago Symphony Orchestra. A virile conductor, he held the ensemble with a firm grip, impressing the Hadley interpretation upon every phrase. There are many superbly beautiful passages in the work, effectively scored, and the playing of it gave it its full meaning. Dvorak's Symphony, "From the New World," and the restful "Pastorale" from Bach's "Christmas Oratorio" were the other works on the purely orchestral part of the program.

Marie Kryl was soloist in Liszt's E Flat Piano Concerto. This attractive young woman, looking more like a school-girl than a seasoned musician, played with such confidence and maturity of musical understanding that the audience forgot she was still in her teens. Fine feeling for tonal values, impeccable technique, clarity of execution, a highly developed sense of color and contrast, with poise and ease of manner, made her work thoroughly enjoyable. The concerto,

when played as she played it, is a highly interesting piece of writing.

A popular concert was played by the Chicago Symphony Orchestra Thursday evening, a movement from Beethoven's "Pastoral" Symphony, and several lighter numbers being performed. Frederick Stock conducted.

The Swedish Choral Club, Edgar A. Nelson conducting, gave on the evening after Christmas the first performance in Chicago of Massenet's oratorio, "Mary Magdalen." The work lacks the inspiration of much of Massenet's operatic writing. The performance went well, Mr. Nelson holding his forces right to their work, and the soloists did some good singing. Mabel Corlew-Smith, Lillian Wright, Burton Thatcher and Edward Atchison were soloists. The Massenet work was preceded by Hugo Wolf's "Christmas Night."

Apollos Sing "Messiah"

The Apollo Musical Club turned to Chicago this year for all of the eight soloists for its annual two performances of Handel's oratorio the "Messiah." The first performance, in Orchestra Hall, Friday evening, showed that the club is doing as fine singing as at any time in its long career. Only a small audience braved the storm to attend the concert. Moses J. Brines, tenor, sang well, although obviously handicapped by a cold. His middle register was warm and rich, his high tones were sweet, and he used his voice intelligently. Herbert Gould, basso, was uneven, his tremolo at times marring his singing, and again disappearing entirely. Fredericka Gerhardt-Downing's contralto voice was small but pleasing. Lucile Stevenson, soprano, showed some hard edges to her voice. Harrison M. Wild conducted.

Henri, Marquis de Corneville, returned to his own at the Strand Theater this week and the foolery that accompanied

his return was delectable. The "Chimes of Normandy" is still in a class with "The Mikado" and others of the same ilk, and is pleasant to look at when well given. Joseph Sheehan as *Henri* found the score a little too low in pitch to suit his resonant voice, and Daniel Denton as *Jean Grenicheux* displayed his tenor to advantage. The singing of Arthur C. Burgess, the *Gaspard*, was not pleasant. The star of the evening was undoubtedly the irrepressible *Serpolette* of Elaine De Sellem. Francis J. Tyler as the *Bailli* was equally as enjoyable as *Serpolette*, although not having as good an opportunity. Florentine St. Clair sang *Germaine*, and while her voice showed fatigue, her artistry was apparent. The staging was up to the excellent standard set by those productions of the Boston English Opera Company, and the attendance was much better than was to have been expected for holiday week. "The Bohemian Girl" next week will end the Chicago season for this company.

The Oscar Deis Piano School has been incorporated in the State of Illinois with a capital of \$1,000. The incorporators are Oscar Deis, president of the company; Blanca Metz Deis, secretary and treasurer, and George A. McCorkle. Mr. Deis is a musician of note and organist at the Holy Name Cathedral of Chicago.

Summon Italian Men Singers

The Italian men singers in the Chicago Opera Association must appear before the Italian consul Jan. 31 for examination to determine their fitness for military service. It is expected that all who are physically fit, now citizens of Italy, and under forty-five years old, will be called into the Italian army in the spring.

Cleofonte Campanini, general director of the Chicago Opera Association, gave a luncheon to representatives of the press Friday afternoon to introduce Sylvio Lazzari, composer of "Le Sauteriot," which will be given its world première here Jan. 14. Mr. Lazzari said that he had taken the opera from Paris, where the Opéra Comique was to give it its world première, and brought it to this country, partly because he admired America and was grateful to it for throwing its military weight to the side of the Allies, partly because he admired Maestro Campanini, and partly because he had a splendid opportunity to have it given propitiously by the Chicago Opera Association. Henry Hadley, composer of "Azora," and Arthur Nevin, composer of "A Daughter of the Forest," which are also being given their world premières in Chicago this season, were present at the dinner.

Moses J. Brines sang this month as soloist in "The Creation" at Milton College, Wis.; as soloist in the "Messiah" in Mason City, Iowa; at Ravenswood in the "Messiah"; at a recital in Chicago, and as soloist in Chicago with the Apollo Musical Club Friday night.

FARNSWORTH WRIGHT.

Josephine Earl, the comic opera star and pupil of the New York vocal instructor, Robert Hosea, sailed last week for London, where she will sing the prima donna rôle in the English production of the "Lilac Domino."

OL
KLINE
V
E
SOPRANO



Miss Kline's voice comes in the "lyric" category. While this classification would indicate a "light" quality, there can be no question of the carrying power of her voice. Even in the far reaches of the huge theater her lightest pianissimo was effective and never missed a syllable of the text.

Admirable diction and free, forward tone production did much to establish this condition.

In addition to the technical efficiency of her work, Miss Kline evidences a grasp on the musical content of a subject in hand.

—St. Louis Times.

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Colored People of America Contributing Rich Gift of Song to Inspire Men Who Go Forth to the Firing Line—Conserving Negro Folk Music, How It Has Been Accomplished and the Results Achieved

By EMILY HARPER WILLIAMS
Chairman Committee on Music, National Association of Colored Women

(The Editor of MUSICAL AMERICA has pleasure in presenting the following able résumé of the progress of Negro music, taken from an address delivered by Mrs. Williams at the fifth annual meeting of the Negro Organization Society of Virginia, held recently at Hampton Institute.)

IN every cantonment in this country the soldiers are singing. Overseas they are singing in the trenches. Many of these songs are those given to the world by the Negro race, for America has no real American music save that furnished by Negroes.

Negro music had its beginnings in that rich, dark, mysterious continent of Africa. Two hundred years of slavery in America refined its barbaric qualities. Through the alchemy of our tears we developed a folk music which is simple, beautiful and strange.

Negro music is simple. Most of its harmonies are based on the three chords of the banjo—the tonic, the dominant, and the subdominant. Our music is unique. We have our own scale, and much of our most wonderful, soul-stirring music is in the minor mode with the flat seventh. Is it that which gives the effect of pathos, gloom and power.

The rhythm of Negro music is peculiarly racial. In the liveliest melodies you will find syncopation. Even our religious songs have strongly-marked rhythm, so that one's foot just taps itself. There were songs of joy and songs for work, but the majority of the Negro songs were songs of sorrow, with always a note of faith and hope.

When freedom came to the Negro he resolutely turned his back upon his own

traditions. He had been taught by the white man that everything characteristic of Negro was inferior. Negro musicians became for the most part mediocre performers and teachers of the white man's art.

In the churches and schools of the colored people the Moody and Sankey hymns were used. Only at revivals and watch-night meetings did the old people dare raise such hymns as "Dis Time Anodder Year I May Be Gone," "In Bright Mansions Above," and "Go, Mary, and Toll De Bell."

We have to thank those true friends of our race who, at Hampton and Fisk, kept alive and dignified the priceless heritage of Negro folk music during those years of readjustment.

Ragtime Craze

Ragtime was heard at the World's Fair held in Chicago. It came straight from the questionable Negro resorts along the Mississippi and triumphantly swept both Americas and then raged through Europe. The sing-song, monotonous, sentimental, popular songs of the day retired before the stirring rhythms, strange melodies, and unusual words of the ragtime music.

A score of Negro musicians, some of whom could not even read, reaped fame and fortune from the sale of their ragtime compositions. Sometimes a white song writer would hear a colored pianist in a dance hall or a saloon play a new "rag" and would then write it as his own, reaping a fortune from its sale. As a race we were indeed in the valley of humiliation.

WHAT KIND OF MUSIC IS HEARD ON FIRING LINE?

A Soldier Gives First-Hand Account of the Actual Music Employed on the Battle Front

Capt. A. Radclyffe Dugmore of the King's Own Yorkshire Light Infantry, who is now lecturing in this country on his experiences in France and the life of the soldier at the front, never fails to tell his audiences of the fighter's need for music and the consequent attention it receives from the military authorities.

Captain Dugmore knows whereof he speaks. He was active for two years in the zone of the hottest fighting, where his adventures included arrest as a spy, first by the Belgians, then by the Germans, escape to his own lines, hazardous assignments as brigade scout and intelligence officer, and finally participation in the battle of the Somme, where a gas attack finished his career of usefulness on the firing line.

"Every regiment has a divisional band," says Captain Dugmore in his description of the musical activities of the soldiers. "These bands play at football matches within eight miles of the front. They are supplemented by individual players, using any sort of instrument available, even the mouth organ and the paper-covered comb when nothing more exalted is at hand."

"Hundreds and hundreds of phonographs are being used behind the lines to-day, and pianos are found in the many improvised Y. M. C. A.'s converted from old barns. For the fighter must have music, and his officers see that he gets it."

"Song rallies are held at frequent intervals, led often by well-known tenors and baritones. It is practically an established rule that twenty-four hours before a contemplated charge a great concert is held for those who are to

Then came a wonderful musician of the old world, Antonin Dvorak, to point colored people to the star of hope. Dvorak saw that even though our material had been debased, from Negroes there must come a great school of music.

Dvorak expressed his ideas in his symphony "From the New World." In it the varied character of the Negro music is shown at its best—liveliness in the *Allegro* and *Scherzo*, in the slow movements a most tender and exquisite pathos and in the *Finale* strong minor effects.

The themes are Dvorak's own, but he caught accurately the true spirit of the Negro music. "From the New World" will forever remain a classic exposition of the American Negro folk song.

Our musicians of to-day are writing music that will live because it is founded upon the music of our folks and expresses our joys and sorrows in our own naive and moving fashion.

Will Marion Cook is one of our most prolific writers. He has written songs which are fascinating with their crooning lilt and are always distinguished from other song writings by a rich and mellow harmony quite his own.

Coleridge-Taylor in England showed us to what heights a Negro can attain with training and favorable environment.

Among the younger musicians R. Nathaniel Dett is steadily advancing in his art. His "Listen to the Lambs" has been sung by some of the finest choral societies in this country.

Harry Burleigh's latest piece had won fame in Italy before it was well known in America. It is called "The Young Warrior" and is a soldier's farewell to his mother:

"Mother, shed no mournful tear
But gird me on my sword
And give no utterance to thy fears,
But bless me with thy word.
Now let thine eyes my way pursue
Where ere my footsteps fare
And when they lead beyond thy view
Send after me a prayer."

That song is now the marching song of the Italian army. What a triumph for an American Negro musician to write the marching song for the most musical nation in this war! So, after all, we are doing our bit with our music.

take part, thousands of soldiers usually attending these concerts.

"No singing or playing is, of course, permitted in the first line trenches. These are for the most part shallow, not having been constructed for permanent occupation, and every sound of this kind would attract the enemy. Nor does any music, with the exception of the bagpipes, actually advance into battle. The bagpipes, however, have been found a necessary adjunct in the conduct of a successful charge. They have been known to turn the tide of battle when our men seemed exhausted. The brave pipers play under the fiercest fire, giving up not even when wounded."

"It is little wonder, in view of all this, that Y. M. C. A.'s and welfare committees who can judge the troops' needs on the spot emphasize the value of music and make liberal provision for it. As a stimulant to the spirits of the men its importance can hardly be overestimated."

Berkshire Community Chorus Sings Old Christmas Carols

PITTSFIELD, MASS., Dec. 29.—The Berkshire Community Chorus gave its third concert at the high school auditorium on Dec. 22. The program was made up of Christmas songs, including a number of old carols. Lillian Yates, soprano, assisted the chorus in several numbers, and Rebecca Clark of New York, viola soloist, played several numbers.

Opera Stars Attend Mme. Ganna Walska's Christmas Tree Party

Mme. Ganna Walska gave a Christmas Tree Party on Christmas Eve. Among those who attended were Frances Alda, Mr. and Mrs. Pierre Monteux, Andres de Segura, Adamo Didur, Richard Hageman, Richard Ordynsky, Gabriele Sibella, Gabrielle Gills, William Thorner, Mr. and Mrs. R. E. Johnston and others.

ELMAN RECITAL DRAWS BIG THROG

Violinist Opens Program with His Own Arrangement of "Star-Spangled Banner"

Ten-below-zero weather apparently has no effect on an "Elman audience," as the line testified that shivered about the entrance of Carnegie Hall on Sunday afternoon, Dec. 30. Mischa Elman's tenth Carnegie Hall recital was not limited in audience to the seating capacity of the hall, as more than 200 persons were accommodated with seats on the stage. And the big audience was rewarded by hearing Elman at his best.

Although, for some unexplained reason, the program began nearly half an hour after the scheduled time, it developed into one of the most satisfying expositions of violin playing that Carnegie audiences have heard. It was given an auspicious beginning with the playing of Elman's own arrangement of the "Star Spangled Banner." The national anthem has for some unknown reason not been accorded a place heretofore on programs of violin music. Mr. Elman in giving it the place of honor on his program has set a worthy example that other violinists may well follow.

The numbers which Mr. Elman chose for presentation on Sunday afternoon included the Nardini-Hauser Concerto in E Minor, the Ernst Concerto in F Sharp Minor, the Handel D Major Sonata, his own arrangements of Amani's "Orientale" and Weber's "Country Dance," the Sarasate-Chopin Nocturne in E Flat, a Brahms-Joachim "Hungarian Dance," the Balakirew-Volpe "Oh, Come to Me," and Wieniawsky's "Souvenir de Moscow." In addition to his programmed numbers Mr. Elman gave half a dozen supplementary offerings, which, however, did not prove enough for the enthusiasts that kept on demanding more, even after two additional numbers had been added to the closing group.

Philip Gordon at the piano again proved his skill as an accompanist.

M. S.

A concert was given at the Manhattan Opera House on the evening of Dec. 30 in aid of the Auxiliary Winter Equipment Fund of the Eighth Coast Defense Artillery. Among those on the program were David Bispham, the Adolf Bolm dancers and Rose and Otilie Sutro, pianists.

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INTERESTING CONFERENCE OF MUSIC TEACHERS BEGINS IN NEW ORLEANS

NEW ORLEANS, LA., Dec. 23.—The delegates of the Music Teachers' National Association have assembled in this city for their convention, which is being held at the Grunewald Hotel on Dec. 27, 28 and 29. At the time of writing their deliberations had not yet begun, but it is fitting to note that their program, as announced, takes the following form:

Thursday, Dec. 27, 2 P. M.—Opening of sessions, with addresses of welcome by Mayor Behrman and Florence Huberwald, president of the New Orleans Music Teachers' Association; president's address, "The Problem of the Music Teacher;" 3 p. m., conference on American music, Francis L. York, chairman; "American Madrigals," D. A. Clippinger, Chicago; "Creole Songs and Singers," Mme. Emilie Le Jeune, New Orleans; "The Natural Harmonic and Rhythmic Sense of the Negro," Walter Goldstein, New Orleans; "The Spectacle of St. Pierre," Nellie Warner Price, New Orleans; general discussion; 8 p. m., reception tendered to the visiting members and guests by the musicians and citizens of New Orleans.

Friday, Dec. 28, 9 A. M.—"A National Music Publishing House," Dr. Giuseppe Ferrata, New Orleans; 9.30 a. m., conference on the history of music and libraries, Charles N. Boyd, chairman; William Benlow, presiding; report on questionnaire of the Bureau of Education and Music Teachers' National Association; "Music Research in an American Library," Ernest C. Krohn, Jr., St. Louis, Mo.; "Research the Privilege of All," Waldo S. Pratt, Hartford, Conn.; "Stephen C. Foster," Harold Vincent Milligan, New York City; "Early Opera in New Orleans," Harry B. Loeb, New Orleans; general discussion; 11.30 a. m., annual business meeting, at which time members of the executive committee will be elected in place of Miss Chittenden, New York, and Mr. Boyd, whose terms now expire; 2 p. m., "The Acoustics of Buildings," Prof. Floyd Rowe Watson, University of Illinois, Urbana; 2.30 p. m., conference on public school music; Carl W. Gherkins, chairman; topic, "Appreciation as an End in Public School Music;" introduction and general survey, Charles H. Farnsworth, Teachers'

College, New York; "Arousing Musical Appreciation Without Unduly Stressing Technical Work," Frederick H. Ripley, Boston; "Training the Rural School Teacher for Work in Musical Appreciation," Max Schoen, East Tennessee State Normal School, Johnson City, Tenn.; "High School Courses in Music Appreciation," Mary L. Regal, Springfield, Mass.; "Report on Investigation in the Accrediting of Music," Alexander J. Stewart, Oakland, Cal.; general discussion; 4.15 p. m., auto ride about New Orleans; 8 p. m., conference on community music, William Benlow, chairman; "Community Music and the National Defense League," Dean R. G. McCutchan, Depauw University, Greencastle, Ind.; community singing, Dean McCutchan, director; "Music in the Rural Community," Max Schoen, Johnson City, Tenn.; "Community Music—Song Singing or Oratorio?" J. G. Melliush, Bloomington, Ill.; general discussion.

Saturday, Dec. 29, 9 A. M.—"Swedish Folk Song," Dean Frederik Holmberg,

University of Oklahoma, Norman, Okla.; 9.30 a. m., "The Juvenile Orchestra," Franz C. Bornschein, Baltimore; 10 a. m., conference on organ and choral music, Dean P. C. Lutkin, chairman; "The True Value of Choral Music," Dean P. C. Lutkin, Northwestern University, Evanston, Ill.; "Some Phases of Improvisation in the Church Service," Dr. Geo. C. Gow, Vassar College, Poughkeepsie, N. Y.; "The Trend of Modern Organ Music," Charles N. Boyd, Pittsburgh, Pa.; general discussion; 11.30 a. m., walking trip through the French quarter; 1 p. m., business meeting of the

Louisiana Music Teachers' Association; 2 p. m., address by Wesley Weyman, New York; 2.30 p. m., conference on standardization, Charles H. Farnsworth, chairman; address by Calvin B. Cady, Portland, Ore.; address by Adolf Weidig, Chicago; "Suggestions as to the Standardization of the First Three Grades of Piano Music," H. C. MacDougall, Wellesley, Mass.; reports from the presidents of the State Music Teachers' Associations; general discussion; 5.30 p. m., closing of session; 6.30 p. m., informal banquet at Antoine's.

D. B. F.

SCORES OF AMERICAN WORKS

Arthur P. Schmidt Issues Pamphlet of Native Music in His Catalogue

Arthur P. Schmidt, the noted Boston publisher, who has done much in bringing forward the music of American composers during his career, has issued a pamphlet of orchestral and chamber music by native musicians in his catalogue.

An imposing list includes Mrs. Beach's "Gaelic" Symphony, Arthur Bird's Suite, Op. 32; two Chadwick symphonies, the same composer's overture, "Melpomene" and Symphonic Fantasy, "Aphrodite"; Arthur Foote's "Francesca da Rimini," Serenade, Op. 25, and Suite, Op. 63, for

strings, Suite in D Minor, Op. 36, and "Four Character Pieces After the Rubaiyat," Op. 48; Henry Hadley's Prize Symphony, "The Four Seasons," Op. 30; MacDowell's Suite in A Minor, Op. 42, and "Lamia"; John Knowles Paine's Symphony No. 2 in A, Op. 34, and his music to "Oedipus Tyrannus" after Sophocles, and Sigismond Stojowski's Concerto in G, Op. 22, for Violin and Orchestra.

The chamber list contains string quartets, piano quintets, trios and sonatas for violin and piano and 'cello and piano by Mrs. Beach, Chadwick, Foote, Benjamin Cutter, S. B. Whitney, Rossetter G. Cole, Clara Kathleen Rogers, Sigismond Stojowski and A. D. Turner.

"MR. STILES HAS A BEAUTIFUL TENOR VOICE"—New York Evening Sun, Dec. 7, 1917

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EVENING SUN, DEC. 7:

He also sang well; in fact, very well. Mr. Stiles has a beautiful tenor voice, which, we venture to predict, will be heard from in a large sense. We congratulate Mr. Stransky in having such a wholesome tenor with him.

HERALD, DEC. 7:

SOLDIER SINGER SOLOIST WITH THE PHILHARMONIC

Clad in khaki and army leggings, Vernon Stiles, American tenor, appeared as soloist last night at the concert of the Philharmonic Society in Carnegie Hall. Mr. Stiles is singing leader at Camp Devens, Mass. He has a powerful, resonant voice.

EVENING POST, DEC. 7:

Vernon Stiles, the eminent and excellent tenor, is giving his voice and his services to his country at Camp Devens, Mass. Prize song from "Meistersinger," the glorious melody, was sung with vocal resonance, manly emphasis and feeling.

EVENING WORLD, DEC. 7:

Vernon Stiles, in the uniform of a soldier, was soloist with the Philharmonic Society at Carnegie Hall last evening. He sang in Liszt's arrangement of the Twenty-third Psalm for tenor and orchestra with dramatic power.

EVENING MAIL, DEC. 7:

VERNON STILES WITH ORCHESTRA

Vernon Stiles, the stalwart American tenor, who came down from Camp Devens in his new uniform to sing the solo part, worked hard to make the composition sound attractive, and Josef Stransky was equally conscientious with his orchestra. Mr. Stiles later found a more grateful vehicle in the "Meistersinger" Prize Song.

MORNING TELEGRAPH, DEC., 7:

VERNON STILES SINGS WITH PHILHARMONIC

Vernon Stiles, an American tenor, was the soloist at the Philharmonic Society's concert at Carnegie Hall last night. Mr. Stiles's voice is a beautiful one, which gave much pleasure to his audience.

GLOBE, DEC. 7:

Vernon Stiles was the soloist and sang the words in moving and dramatic style. He sang also the prize song from "Die Meistersinger."

BROOKLYN DAILY EAGLE, DEC. 7:

STILES' TENOR MADE NOTABLE IMPRESSION IN TWENTY-THIRD PSALM

Vernon Stiles, tenor, won the audience by his buoyant singing and his soldierly bearing. His voice had ringing appeal, which made the Wagner "Prize Song" from "Meistersinger" almost overmastering. In a reverential and beautiful way he sang the Twenty-third Psalm, by Liszt (first time in America). The number had uplift in the special Liszt style. Its dramatic force was enhanced by the orchestral part.

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HURON, S. D.—M. J. Brines, tenor, was heard in recital on Dec. 20. He was accompanied by Mrs. Rayburn.

SALEM, MASS.—Philip Bruce, tenor of Boston, was special soloist at the First Unitarian Church, this city, during the month of December.

MILWAUKEE, WIS.—Eugene and Josephine Sullivan, tenor and soprano respectively, were soloists at the Calumet Club's New Year's Eve concert.

TROY, N. Y.—Margaret Wolff has been engaged as organist and Mrs. Harold P. Sawyer as contralto soloist at the Westminster Presbyterian Church.

SALIDA, COL.—Helena Bingham Burton appeared in recital recently, winning especial success with a group of Indian songs of her own composition.

NILES, MICH.—A concert was given recently by Mme. Neall-Simmons, soprano, assisted by Fred Ebel, flautist, and Mrs. Harry Lydick, accompanist.

SEATTLE, WASH.—Teachers presenting pupils in recital during the last week were Ella Purcell, Marie Gashweiler, Madam O. C. Kuhlman and Edna Colman.

SMITHVILLE, TEX.—Margaret Woodrow Wilson recently gave a song recital in the interest of war relief in this city. She was assisted by Mrs. Ross David, pianist.

STREATOR, ILL.—The "Messiah" was sung under the direction of D. A. Clipping on Dec. 21. The soloists were Ruby Evans, May Wall, Robert Quait and Edward Clarke.

EL PASO, TEX.—A Christmas Carol Service was held at the Church of St. Clement at midnight on Christmas Eve, under the direction of Herbert G. Barstow, organist and choirmaster.

LOCKPORT, N. Y.—On Christmas Eve carols were sung in front of many homes throughout the city by members of the East Avenue Congregational Church choir, under the leadership of Robert K. Bartholomew.

MUSKOGEE, OKLA.—Through the efforts of Minnie E. Starr, supervisor of music in the public schools, the children of the grade schools marched through the city on the afternoon of Christmas Eve singing carols.

CAMP HILL, ALA.—Jessie M. Beach, soprano, appeared in the High School Auditorium on Dec. 22 in a pleasing program of English, French and American songs. Albert L. Penn was at the piano for the singer.

ROANOKE, VA.—The Virginia Educational Association was recently entertained by the music department of Virginia College. A musical program was offered by Misses Stinson, Cummins and Townsend and Mrs. Wardle.

YONKERS, N. Y.—More than 3000 persons attended the Feast of Lights about the community Christmas tree on Christmas Eve, when the combined choirs and Sunday schools of Yonkers united in singing a program of carols and patriotic songs.

FAIRMOUNT, W. VA.—The Worthington Choral Society gave a concert on the evening of Dec. 19, under the direction of W. D. Barrington. Solos were offered by Mr. Barrington, Mary Oakes and the Male Quartet of the First M. E. Church.

SEATTLE, WASH.—The pupils of Sara K. Yeagley gave a recital at Chickering Hall on Dec. 28. They were assisted by violin pupils of Vaughn Arthur. A feature of the program was the performance of Mendelssohn's G Minor Concerto, arranged for two pianos.

TORONTO, CAN.—The Canadian Trio, composed of three advanced pupils of Signor Carboni, Ruth Thom, soprano; Mr. Hallman, tenor, and Mr. Detweiler, baritone, gave an introductory recital at the King Edward Hotel on Dec. 16.

CONNELLSVILLE, PA.—At a concert given by Mary Cunningham, soprano, and C. H. W. Ruhe, cellist, Ad. M. Foerster of Pittsburgh was the accompanist and the last half of the program was devoted to his compositions.

SEATTLE, WASH.—The choir of St. Paul's Episcopal Church and the Glee Club of the Seattle Construction & Dry Dock Company, T. H. J. Ryan, conductor, gave a concert at Camp Lewis on Dec. 11. The soloists were Irene Varley, pianist, and Florence V. Orr, mezzo-soprano.

HOLYOKE, MASS.—A community sing was held in the Second Congregational Church on the afternoon of Dec. 23 under the direction of William C. Hammond. About 200 persons attended. The singers were accompanied by the organ, played by John Clark, and an orchestra of sixteen pieces conducted by Miss Chadwick.

SULLIVAN, IND.—A community concert was held on Dec. 23, under the direction of Howard W. D. Tooley. Solos were offered by Mr. Tooley, Lucy Curtis, A. G. McGuire, Kathryn Kirkham, Mrs. Reid Ross and Josephine Beasley. Mrs. Florence H. Shaffer was accompanist.

MOUNT PLEASANT, MICH.—The "Messiah" was given on Sunday evening, Dec. 16, by the Normal Chorus, under direction of George Edwin Knapp, with Marie Donner at the piano, and the following soloists: Helen Clarke Moore, Gladys Bradner, William J. Cooper and Schuyler W. Horton.

TACOMA, WASH.—Fritz Kloepper, Tacoma baritone, who directs the music of the First Methodist Episcopal Church, brought the choir of the church, soloists and a quartet, to Camp Lewis on Dec. 24. Their splendid Christmas program, given at Y. M. C. A. building No. 5, was enjoyed by 1,000 men.

BATAVIA, ILL.—Mauder's cantata, "Bethlehem," was sung at the First M. E. Church on Dec. 23, under the direction of H. B. Bartholomew. The soloists were Mrs. Elsie Harthan Arendt, soprano; Grant Kimball, tenor; Alexander Gray, baritone, and Edna Cota and Madge Geiss, pianists.

TACOMA, WASH.—The Caledonian and St. Andrew's Society and Clan Gordon, No. 18, O. S. C., entertained the soldiers of Scottish birth and descent stationed at Camp Lewis, with a "Scotch Night" concert, given at the Masonic Temple, Tacoma, Dec. 19. An inspiring program closed with "Auld Lang Syne," in which the audience joined.

WASHINGTON, PA.—The Washington Community Christmas Song Festival was held on Dec. 21, under the direction of J. Warren Erb and Mrs. Etha McCausland Richardson. Solos were offered by Frances Garver, Anna Laura Johnson, Will A. Rhodes and Mr. Rogers. The accompanists were Alice Andrew and Katherine McFarland.

WORCESTER, MASS.—The first of a series of afternoon musicales was given in the rooms of the Commonwealth Club on Dec. 23, and was largely attended. The program was presented by the Frances Berkowitz trio, including Miss Berkowitz, violinist; Grace B. Davis, pianist; Eleanor Usher Downey, cellist, and Jane Prendiville, soprano.

RAVENNA, OHIO.—The juvenile pupils of the Gartner-Sweet School of Music gave a Christmas musicale Saturday evening, Dec. 22, under the direction of Eva I. Byers, pianist, who won praise from the appreciative audience of over 200. The musicale was held in the new private music hall belonging to the Gartner-Sweet School of Music.

OTTAWA, CANADA.—The Ottawa Oratorio Society, Paul R. Utt, conductor, assisted by the Ottawa Orchestra, gave recently a performance of Gaul's "Joan of Arc" at the First Baptist Church. The soloists were Florence Swedenburg, soprano; A. G. Todd, tenor, and Ernest Bayles, baritone. Lucy K. Forbes was pianist and Mrs. Paul R. Utt, organist.

EVANSVILLE, IND.—The piano pupils of Archer D. Lambuth gave a recital recently. Those appearing on the fine program presented were Selma Brinkman, Florence Rinckle, Oma Heinlein, Dorothy Smith, Helen Kasbohn, Milton Kelley, Madeline Spitzmuller, Ruth Rubler, Raymond Miller, Walter McDowell, Norma Klauss and George Halbig.

AMSTERDAM, N. Y.—Wesley Weyman, pianist, gave a brilliant recital under the auspices of the Century Club on the afternoon of Dec. 13. He opened his program with MacDowell's "Sonata Eroica," which was finely played. The second part was composed of a group of Chopin numbers, and the third part was given over to modern Russian compositions.

YORK, PA.—A program of Russian folk-songs was given by Mrs. Charles E. Motter, a local soprano soloist and member of the choir of St. Paul's English Evangelical Lutheran Church at the meeting of the current events class of the Woman's Club recently. Carl T. Anstine has been elected chorister of St. Matthew's Lutheran Church in place of Edgar A. Frey, who recently resigned.

ALLENTOWN, PA.—Saint-Saëns's "Christmas Oratorio" was given at St. Paul's Evangelical Lutheran Church on the evening of Dec. 23, under the direction of Warren F. Acker, organist and choirmaster. The soloists were Mrs. W. F. Acker, soprano; Helen Miller, mezzo-soprano; Mrs. E. J. Conrad, contralto; H. H. Hardestine, tenor; Errol Peters, baritone, and Donald D. Voorhees, pianist.

BOSTON.—Harriet Sterling Hemenway, the contralto of this city, has been re-engaged by the Handel and Haydn Society for its performance of Gounod's "Redemption" for Easter Sunday night, March 31. The other assisting soloists for that performance on that occasion will be Caroline Hudson-Alexander, soprano; Lambert Murphy, tenor; Earl Cartwright, baritone, and Frederic Martin, basso.

BOSTON.—Harris S. Shaw, well known organist and teacher of this city, has returned from the second annual convention of the American Guild of Organists held at the City College in New York, Dec. 26-28. Other members from the New England Chapter of the American Guild of Organists attending were C. Lynnwood Farnum, William E. Zeuch, Hamilton MacDougall, John A. O'Shea and Charles Irwin.

BOSTON.—Jessie Morse Berenson, soprano, sang at a Christmas concert for the benefit of St. Thomas's Guild in Elliott Hall, Jamaica Plain, on Christmas night. Mrs. Berenson contributed groups of English songs to the program and a large audience warmly applauded her. James Ecker was her accompanist and was also heard in solo numbers. Joseph Ecker, baritone, also appeared on the same program.

WASHINGTON, D. C.—Under the direction of Mrs. Fran Byram, musical director of the Eastern High School, a Christmas musicale was presented by Bessie Price, James Stanall, C. W. Heinrich, Aileen Miller, the Girls' Glee Club, the Eastern High School Orchestra, and Christmas carols by the entire school. Assisted by a selected chorus, Dr. W. S. Small, tenor, principal of the Eastern High School, presented Schubert's "Serenade."

WASHINGTON, D. C.—The Arts Club enjoyed recently a delightful musical program given by Mrs. Winfield S. Clime, soprano, and Mariam Larkin, cellist, with Florence Salin, pianist. Haydn's "Kinder Symphony," performed by members of the Friday Morning Music Club, also formed a part of the program. Others who have contributed to the recent musical entertainment at the Arts Club are Kitty Beale, soprano, and Lucy Brickenstein, accompanist. The final musicale of the year of the Friday Morning Music Club was presented by Katharine Lee Jones, contralto, and Eulalie Buchanan, Henry Kaspar and Margaret Milham, pianist.

ALBANY, N. Y.—A Christmas musicale was given Wednesday evening at the Knights of Columbus home, under the direction of Stephen F. Moran. The K. of C. vested choir sang two carols, "Over Bethlehem's Hills" and "At the Dawn of Christmas Time." M. P. Flattery gave Gounod's "Nazareth" as an organ solo; Joseph L. Feeney, tenor, sang "Silent Night" and John J. Fogarty, baritone, an old Christmas lullaby.

ALBANY, N. Y.—Excerpts from Handel's "Messiah" were sung at the First Reformed Church on Dec. 23, under the direction of Alfred Hallam. A string orchestra of eighteen and members of the Schenectady Festival Chorus assisted. The assisting soloists were Elizabeth St. Ives of New York, soprano; Overton Moyle of New York, baritone; Everett T. Grout of Schenectady, tenor, and Mrs. James T. Taaffe of Albany, contralto. Alfred Platt of Saratoga and Samuel B. Belding were at the organ.

CHICAGO.—The School of Music of the Moody Bible Institute recently gave two concerts in the Moody Church. Those taking part were Misses Loes and Doerr, Richard Nyburg, Caroline Kay, F. H. Dunlop, Mrs. E. A. Hull, Frank Banyard, Pearl Allie, Mrs. Archibald Wright, Alta Christiansen, H. L. Fleming, Mr. and Mrs. J. E. Corwin, Allie Schmidt, Ralph Van Anda, Beatrice Niswander, F. Willard Haussmann, Alvina Hannig, Joseph Ottoson, Ida Howard, Joseph Waugh, Ethel Horn, Adeline Blackwell and Dorothy Krause.

SAN JOSÉ, CAL.—The third faculty recital of the season was given at the Pacific Conservatory on Dec. 20. The program was given by Blanche Hamilton Fox, soprano; Jessie Snider Moore, pianist; Irene Stratton, harpist, and Myrtle Shafer, organist. A good sized audience was present and applauded each soloist enthusiastically. The King Conservatory of Music held its graduating exercises on the same evening. The following persons were awarded diplomas after presenting a creditable program: Helen Irene Webber, Hazel Blythe King, Erma Ovella MacMillen, Ruth Lillian Davis.

BROCKTON, MASS.—Brockton's City Theater held a capacity audience on Sunday afternoon, Dec. 16, when a concert, under the auspices of the Brockton Committee on Public Safety, was given in aid of the Halifax Relief Fund. A splendid program was presented, an inspiring feature of which was the community songs, led by Mrs. Nellie Evans Packard of Brockton. The Brockton Philharmonic Orchestra, George Sawyer Dunham, conductor, was heard in several selections, and the artists heard in solos were Florence Ferrell, soprano; Gratian Walls, baritone; B. Milo Burke, cornetist; Truls B. F. Lagerquist, violinist. A chorus of male voices was also heard in Buck's "Hark, the Trumpet."

SEATTLE, WASH.—A musicale was recently given at the home of Mrs. J. A. Kerr for the fund for the fatherless children of France. The artists taking part were Mrs. F. W. Ogden, Hattie E. Edholm, Mrs. L. H. Miller, Mrs. R. F. Sandall, Margaret Moss Hemion, Mrs. H. A. Crowder, Clara Walter and Alita Drew Eames. Mrs. Lida C. Schirmer lately gave a song recital, under the auspices of the Faculty Wives' Club, at the University of Washington. A silver offering was taken for the benefit of war relief. The Ladies' Musical Club Chorus, directed by Claude Madden, appeared in concert Dec. 10. The soloists were Edna McDonagh, organist; Catherine Weaver Hill, pianist; Mrs. Katherine K. Ivey, contralto. Hattie Edholm was the accompanist.

LAFAYETTE, IND.—A new musical organization which is meeting with much interest and encouragement is the Purdue Music Study Club, which was organized last spring by several promoters of music in Lafayette and university circles. The society grew out of the conviction that at a technical school where so great emphasis is on the material things of life, there should be made an especial effort to keep alive interest in the aesthetic side of life. The meetings of the club occur semi-monthly during the winter months and are open to the students of the university, faculty members and music-lovers of the community. The first regular meeting of the society was held lately in the parlors of the Lafayette Conservatory of Music and was a decided success. The evening was devoted to Grieg.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Saturday of the week preceding the date of publication. Bookings for a period covering only two weeks from date of publication can be included in the list.

Individuals

Abbott, Margaret—Providence, R. I., Jan. 18.
Auld, Gertrude—Boston, Jan. 14.
Austin, Florence—Ft. Worth, Tex., Jan. 5; Dallas, Tex., Jan. 7; Beaumont, Tex., Jan. 9; Galveston, Tex., Jan. 11; Houston, Tex., Jan. 14; Austin, Tex., Jan. 16; San Antonio, Tex., Jan. 18.
Baker, Elsie—Canadaigua, Jan. 7; Oneonta, Jan. 8; Rochester, Jan. 9; Buffalo, Jan. 10; Amsterdam, Jan. 11.
Baker, Martha Atwood—New Bedford, Mass., Jan. 6.
Bauer, Harold—Spokane, Wash., Jan. 6; Portland, Ore., Jan. 9; Seattle, Wash., Jan. 10; Tacoma, Wash., Jan. 11; Salt Lake, Utah, Jan. 14.
Beddoe, Mabel—New Wilmington, Pa., Jan. 8; Pittsburgh, Jan. 10.
Beebe, Carolyn—Newark, N. J., Jan. 7; Brooklyn, Jan. 11, 18; New York (Columbia University), Jan. 12.
Bloch, Alexander—New York (Globe Concert), Jan. 5; New York, Jan. 9; Newark, N. J., Jan. 11.
Bonnet, Joseph—New York (Æolian Hall), Jan. 7.
Breskin, Elias—Boston (Jordan Hall), Jan. 19.
Brenner, Orina—Brooklyn, Jan. 16.
Brown, Eddy—New York, Jan. 5; Cleveland, Jan. 10; Detroit, Jan. 13; Chicago, Jan. 15.
Buell, Dai—Boston, Jan. 11.
Butler, Harold L.—Kansas City, Mo., Jan. 6; Juenemo, Kan., Jan. 14; Oswego, Kan., Jan. 15; Girard, Kan., Jan. 16; Chanute, Kan., Jan. 17; Thayer, Kan., Jan. 18.
Casals, Pablo—Duluth, Jan. 7; Chicago, Jan. 15.
Clausen, Julia—Washington, D. C., Jan. 11; Hartford, Conn., Jan. 17.
Cochens, Carl—De Pere, Wis., Jan. 7; Green Bay, Wis., Jan. 8.
Cronican, Lee—Ft. Worth, Tex., Jan. 5; Dallas, Tex., Jan. 7; Beaumont, Tex., Jan. 9; Galveston, Tex., Jan. 11; Houston, Tex., Jan. 14; Austin, Tex., Jan. 16; San Antonio, Tex., Jan. 18.
De Gogorza, Emilio—Boston, Jan. 2.
Denton, Oliver—New York (Æolian Hall), Jan. 16.
Fabrizio, Carmine—Boston, Jan. 16.
Farrar, Amparito—Ottawa, Can., Jan. 11; New York (Æolian Hall), Jan. 18.
Fox, Dorothy—New York (Æolian Hall), Jan. 7.
Gabrilowitsch, Ossip—New York, Jan. 5; Columbus, Jan. 8; Pittsburgh, Jan. 10; New York (Æolian Hall), Jan. 12; Boston, Jan. 13; Worcester, Mass., Jan. 15; Springfield, Mass., Jan. 16; Philadelphia, Jan. 17; Chicago, Jan. 20.
Garrison, Mabel—Columbus, O., Jan. 8; Scranton, Pa., Jan. 10; Watertown, Pa., Jan. 14; New York, Jan. 17.
Gay, Maria—Detroit, Jan. 17.
Gideon, Constance and Henry—Sewickley, Pa., Jan. 7; Pittsburgh, Jan. 8; Memphis, Tenn., Jan. 9; New Orleans, Jan. 10.
Gills, Gabrielle—Philadelphia, Jan. 14.
Gluck, Alma—Chicago, Jan. 6; Detroit, Jan. 10.
Godowsky, Leopold—Chicago, Jan. 6; Peoria, Ill., Jan. 7; Detroit, Mich., Jan. 8; San Francisco, Jan. 13; Fresno, Cal., Jan. 14; Berkeley, Cal., Jan. 15; Palo Alto, Cal., Jan. 17; Phoenix, Ariz., Jan. 19.
Goodwin, Wilmot—Fort Worth, Tex., Jan. 5; Dallas, Tex., Jan. 7; Beaumont, Tex., Jan. 9; Galveston, Tex., Jan. 11; Houston, Tex., Jan. 14; Austin, Tex., Jan. 16; San Antonio, Tex., Jan. 18.
Gotthelf, Claude (Operalogues)—New York, Jan. 7, 8; Melrose, Jan. 9; New York, Jan. 10; Willimantic, Jan. 15; Newburyport, Jan. 17; New York, Jan. 18.
Grainger, Percy—Cincinnati, Jan. 11, 12.
Gutman, Elizabeth—New York, Jan. 13.
Havens, Raymond—Nauvau, Conn., Jan. 16; Providence, R. I., Jan. 17; Brockton, Mass., Jan. 18.
Helfetz, Jascha—Boston, Jan. 6; Chicago, Jan. 13.
Howell, Dicie—Jamaica, Jan. 10.
Hubbard, Havrah—New York, Jan. 7, 8; Melrose, Jan. 9; New York, Jan. 10; Willimantic, Dec. 15; Newburyport, Jan. 17; New York, Jan. 18.
Jacobsen, Sascha—New York (Æolian Hall), Jan. 11.
Kline, Olive—Worcester, Mass., Jan. 8.
Kober, Georgia—Chicago, Jan. 10.
Lada—Battle Creek, Mich., Jan. 17.
Land, Harold—New York City, Jan. 6.
Leginska, Ethel—Buffalo, Jan. 8; Jackson, Mich., Jan. 11; Chicago, Jan. 13; Toledo, Jan. 14; Columbus, Jan. 15; Troy, N. Y., Jan. 17; Cleveland, Jan. 18.
Littlefield, Laura—Pawtucket, R. I., Jan. 6; Cambridge, Mass., Jan. 8; Cambridge, Mass., Jan. 17, With Boston Symphony Orchestra.
Lortat, Robert—New York (Æolian Hall), Jan. 5.
Lund, Charlotte—Brooklyn, Jan. 5; New York, Jan. 11; Chicago, Jan. 16.
Martucci, Paolo—New York (Princess Theater), Jan. 20.
McCormack, John—New York (Hippodrome), Jan. 6.
McMillan, Florence—Toronto, Can., Jan. 8; Pittsburgh, Jan. 10; Boston, Jan. 13; Worcester, Mass., Jan. 15; Springfield, Mass., Jan. 16; Washington, D. C., Jan. 18.
Mero, Yolanda—New York (Æolian Hall), Jan. 14.
Middleton, Arthur—Chicago Grand Opera Co., Jan. 15; New York (Carnegie Hall), Jan. 17, 20.

Miller, Rosalie—Boston, Jan. 9.
Mukle, May—Ottawa, Can., Jan. 8; New York City, Jan. 10.
Murphy, Lambert—Bristol, Tenn., Jan. 11; Bristol, Va., Jan. 11.
Muzio, Claudia—New York (Æolian Hall), Jan. 13.
Namara, Margaret—Minneapolis, Jan. 13.
Novaes, Gulomar—Bridgeport, Conn., Jan. 9; Cleveland, Jan. 11; Northfield, Minn., Jan. 16; Faribault, Minn., Jan. 17.
Onelli, Enrichetta—Lima, O., Jan. 5; Muncie, Ind., Jan. 7; Indianapolis, Jan. 9; Terra Haute, Jan. 11; Danville, Ill., Jan. 14; Decatur, Jan. 16; Springfield, Ill., Jan. 18.
Ornstein, Leo—New York (Æolian Hall), Jan. 15.
Peterson, May—Altoona, Pa., Jan. 12.
Powell, John—Raleigh, N. C., Jan. 14; Bristol, Va., Jan. 17; New York (Metropolitan Opera House), Jan. 20.
Pyle, Wynne—Lancaster, Pa., Jan. 9; Altoona, Pa., Jan. 12.
Richardson, Martin—Sharon, Pa., Jan. 8; Kent, O., Jan. 9; Defiance, O., Jan. 10; Detroit, Mich., Jan. 11; Battle Creek, Mich., Jan. 12; Saginaw, Mich., Jan. 14; Kalamazoo, Mich., Jan. 15; South Bend, Ind., Jan. 16; Goshen, Ind., Jan. 17; Elkhart, Ind., Jan. 18; Marion, Ind., Jan. 19.
Roberts, Emma—Roanoke, Va., Jan. 8; Pittsburgh, Jan. 15.
Rosen, Max—New York (Debut, Carnegie Hall), Jan. 12.
Sapin, Mme. Cara—Amesbury, Mass., Jan. 14.
Scheyder, May—Detroit (Detroit Symphony Orchestra), Jan. 6.
Shepherd, Betsy Lane—Youngstown, O., Jan. 7; Butler, Pa., Jan. 8.
Simmons, William—Poughkeepsie, N. Y., Jan. 15.
Spiering, Theodore—New York (Æolian Hall), Jan. 17.
Stanley, Helen—Milwaukee, Jan. 7; Detroit, Jan. 11; Newark, N. J., Jan. 15; Schenectady, Jan. 17.
Thibaud, Jacques—New York (Æolian Hall), Jan. 5, 10; Holyoke, Mass., Jan. 8; Norwich, Conn., Jan. 11; Boston, Jan. 12; Philadelphia, Jan. 14; New York, Jan. 19.
Tucker, William—Jamaica, Jan. 10.
Varyl, Marian—Newark, N. J., Jan. 18.
Warfel, Mary—Altoona, Pa., Jan. 7; Harrisburg, Pa., Jan. 8; Boston, Jan. 16.
Werrenrath, Reinald—New York (Æolian Hall), Jan. 7.
Whipp, Hartridge—New York (Æolian Hall), Jan. 14.
Willeke, Willem—New York (Æolian Hall), Jan. 15.
Wilson, Raymond—Syracuse, N. Y., Jan. 14.
Zemattello, Giovanni—Detroit, Jan. 17.
Zimballist, Efreim—New York (Carnegie Hall), Jan. 5; New York (Æolian Hall), Jan. 6; Lancaster, Pa., Jan. 9; New York (Carnegie Hall), Jan. 13.

Ensembles

Boston Symphony Orchestra—New York, Jan. 10, 12; Boston, Jan. 17.
Cherniavsky Trio—Johnstown, Pa., Jan. 7; Williamsport, Pa., Jan. 8; Warsaw, N. Y., Jan. 9; Buffalo, Jan. 10; Alliance, O., Jan. 14; Zanesville, O., Jan. 15; Logan, O., Jan. 16.
Chicago Symphony Orchestra—Chicago, Jan. 4, 5; Aurora, Ill., Jan. 7; Chicago, Jan. 10, 11, 12; Milwaukee, Jan. 14; Chicago, Jan. 15.
Cincinnati Symphony Orchestra—Cincinnati, O., Jan. 11, 12.
Evening Mail Concert—New York (Carnegie Hall), Jan. 9.
Flonzaley Quartet—Chicago, Jan. 7; Hamilton, O., Jan. 8; Jacksonville, Fla., Jan. 14; Richmond, Va., Jan. 17; Baltimore, Md., Jan. 18.
Humanitarian Cult Concert—New York (Carnegie Hall), Jan. 8.
Margulies Trio—New York (Æolian Hall), Jan. 8.
Minneapolis Symphony Orchestra—Minneapolis, Jan. 6, 12.
New York Chamber Music Society—Newark, N. J., Jan. 7; Brooklyn, Jan. 11, 18; New York (Columbia University), Jan. 12.
Philharmonic Society of New York—New York (Carnegie Hall), Jan. 6, 11, 12, 17, 18, 20.
Rose and Otilie Suro—New York (Æolian Hall), Jan. 19.
Russian Symphony Orchestra—New York (Carnegie Hall), Jan. 19.
Salzedo Harp Ensemble—New York (Æolian Hall), Jan. 18.
San Carlo Opera Company—Spokane, Wash., Jan. 5; Portland, Ore., Jan. 7, 12; Lethbridge, Alta., Jan. 14; Edmonton, Alta., Jan. 15, 16; Calgary, Alta., Jan. 17, 19.
Schola Cantorum—New York (Carnegie Hall), Jan. 15.
Singers Club of New York—New York (Æolian Hall), Jan. 17.
Sinsheimer Quartet—Rumford Hall, New York, Jan. 5.
Societe Des Instruments Anciens—Dobbs Ferry, N. Y., Jan. 17; New York (Æolian Hall), Jan. 18.
St. Louis Symphony Orchestra—St. Louis, Jan. 6, 11, 12, 13, 18, 19, 20.
Symphony Society of New York—New York (Carnegie Hall), Jan. 5; (Æolian Hall), Jan. 6; (Carnegie Hall), Jan. 10; (Æolian Hall), Jan. 13.
Young Men's Symphony Orchestra—New York (Æolian Hall), Jan. 20.
Young People's Symphony Concert—New York, Jan. 5.
Zoellner Quartet—New York (Princess Theater), Jan. 6; Lawrence, N. J., Jan. 12; Saratoga Springs, Jan. 14; Geneseo, N. Y., Jan. 15; Battle Creek, Mich., Jan. 16; Valparaiso, Ind., Jan. 17; Zanesville, O., Jan. 18.

Caruso as "Santa Claus"

Enrico Caruso played *Santa Claus* with his customary success on Tuesday of last week when he presented to members of the orchestra and chorus of the Metropolitan Opera Company crisp five-dollar bills, amounting in all to \$1,000.

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

On Dec. 18 a group of singers, all pupils of the New York vocal teacher, Robert Hosea, entertained the soldiers at Camp Merritt with an interesting and enthusiastically received program. The artists appearing were Eva Giles, Stella Trane, Mrs. C. L. Safford, Mr. C. L. Safford and Mrs. Robert Hosea.

Recent activities of some of Sergei Klibansky's pupils are as follows: Betsy Lane Shepherd has engagements for Jan. 5, Youngstown, Ohio; Jan. 8, Butler, Pa.; Feb. 8, New Rochelle, N. Y., and Feb. 19, Brantford, Ontario. Lotta Madden will introduce twelve new songs by the American composer, Mabel Woodhill at a concert on Jan. 5. She is also engaged for a concert at the Musicians' Club in New York on Jan. 16. Valeska Wagner sang with great success at a concert at the Educational Alliance on Dec. 19, when she gave a group of Russian songs in the original. Felice de Gregorio recently sang at the home of the Duke de Richelieu.

The second term at the David Mannes Music School began Thursday, Jan. 3. The school announces for the second half year an additional course by Mme. Yvette Guilbert. In this course Mme. Guilbert will discuss the problems of interpretation and diction, but she will treat the subject from a more technical point of view than in the course just completed, and the number admitted to the course will be limited. The very heavy enrollment for Mme. Guilbert's class during the first term attests a

keen interest in her art, both among professional artists and the cultivated amateur.

Thomas Whitney Surette will give ten lectures on the "Significance of Music" Thursday afternoons beginning Jan. 3. The subjects will comprise the following: "The Sources of Art," "Mediums of Artistic Expression," "The Properties of Sound," "Moving Versus Static Art," "Impersonality in Art," "Structure and Ornament," "Art Versus Reality," etc. This course deals with the art of music as a form of human expression rather than as a thing of technique. Mr. Surette is also organizing a chorus at the school, in order that the pupils, teachers and friends of the school may have opportunity of singing together. This chorus will not have for its object a concert, but will meet for the pleasure of singing and studying music. Friday afternoons, from five to six o'clock, have been set apart for choral practice.

The lectures by Ernest Bloch on musical aesthetics, which made a deep impression during the first term, will be continued in a second series, the subjects to be announced later.

An enjoyable concert was given by G. Waring Stebbins, the Brooklyn vocal teacher and organist, and his promising pupil, Kathryn J. Tuthill, at the Apollo Club on Thursday evening, Dec. 27. Mr. Stebbins was heard to advantage in "The Pipe of Gordon's Men," by Hammond, and another song by a Brooklyn composer, "Hi Li'l Feller," by Franklin Riker.

MUCK FORCES IN WORCESTER

Large Audience Hears Boston Symphony—Oratorio Society in "Messiah"

WORCESTER, MASS., Dec. 27.—A fine choral body and first class soloists combined to make last night's presentation of Handel's "Messiah" one of the most inspiring ever given in Worcester. This stirring Christmas oratorio was presented in Mechanics' Hall before an audience of nearly 2000 lovers of music. It was the eighteenth annual offering of the work by the society, under the leadership of J. Vernon Butler, and it ushered in the twenty-first season of the Oratorio Society in Worcester.

The concert was given in aid of Worcester Chapter of the American Red Cross, and possibly it was this undertone of patriotism that caused the singers to excel, for the chorus has never been heard to better advantage. The soloists included Louise McMahan, soprano; Marie Stone Langston, contralto; Arthur Hackett, tenor; Frederic Martin, basso; Walter Smith, trumpeter, and Charles H. Grout, organist. The unison which marked the singing of the 300 members of the choral body was particularly noticeable in the chorus, "For Unto Us a Child Is Born," and in the splendid "Hallelujah" Chorus. The society was assisted by the Boston Festival Orchestra, J. W. Crowley, principal, which furnished most effective accompaniment

and playing of the oratorio music.

The Boston Symphony Orchestra, led by Dr. Karl Muck, gave the second concert of the Ellis series in Mechanics' Hall last week. There was no hint of coldness in the plaudits that greeted Dr. Muck on his appearance in the hall from the 1500 persons present. The assisting soloist with the orchestra was Rosamond Young, soprano, a young singer who made a decidedly pleasing impression upon her audience. T. C. L.

Charlotte Lund Singing American Songs for Men of Bowery Mission

Charlotte Lund, the New York soprano, is giving her annual program for the men of the Bowery Mission, New York, on Tuesday evening, Jan. 11, singing a program of American songs by Rogers, Branscombe, Nevin, Burleigh, English songs by Quilter and Coleridge-Taylor and the "Pleurez mes Yeux" aria from Massenet's "Le Cid." Her recital in Chicago will be given at the Ziegfeld Theater on Jan. 16. An interesting program has been arranged, a feature of which is a group of Gilbert songs with the composer at the piano. French songs by Holmes, Debussy, Massenet, Duparc, Schmitt, Fauré and Georges, and American songs by Borowski, Saar and Kramer will also be heard, as well as Scandinavian songs by Grieg, Grondahl, Sibelius and Lie, sung in the original languages.

engaged in teaching and composition. Among his best known compositions are "In Confidence" and "Felicita." He had a genial temperament and was ever alert to do acts of kindness.

Richard H. Maddern

Richard H. Maddern, orchestra leader, died Dec. 25 after a long illness at his home in Hughes Avenue, New York. He was aged seventy-eight.

Mr. Maddern for many years was successively in charge of the orchestra of the Grand Opera House and Pope's Theater in St. Louis, the Chicago Opera House and later at Daly's in this city. He also was leader at the Academy of Music here. He was an uncle of Mrs. Minnie Maddern Fiske and Emily Stevens. Mr. Maddern was born in England and came to this country at an early age.

Mary Anderson

CHICAGO, Dec. 29.—Mary Anderson, a well-known piano teacher of Chicago and its environs, died Sunday, Dec. 23, at the Presbyterian Hospital in Chicago. She was sixty-three years old. Miss Anderson, who was a teacher for many years, numbered among her pupils many residents of the Ravinia and other north shore districts of the city. F. W.



Carlo Mora

GERMANTOWN, PA., Dec. 28.—Carlo Mora, a well-known musician of Italian birth, died at the Home for Retired Music Teachers in this city on Dec. 23. Mr. Mora was a native of Norara (Piedmont), Italy, and grew up amid musical surroundings. His parents were noted singers and among the friends of his youth were Arditi, Mattei and both the Patti sisters.

Mr. Mora came to America at an early age, but returned to Italy for his musical studies. After appearing in England as a concert pianist, he came once more to America, where his talents secured speedy recognition. He played the great organ at the opening of the Centennial Exposition in 1876. Later he retired from the concert stage and

Yeatman Griffith Wants a Nation Full of "Third Class" Opera Companies

No Need to Establish Elaborate Organizations Till American Public Is Educated by Smaller Forces, Declares Noted Vocal Teacher—With Wife, Had Successful Artistic Career Here and Abroad Until Singers "Discovered" Them—Institute Training School for Operatic Students, with Jacques Cointi at Head—A Chat with the Couple in Their New York Home

SOME artists achieve teaching, others have teaching thrust upon them, for example, like the Yeatman Griffiths. Yeatman Griffith was a successful singer and he is to-day, only his pupils, who dot the green pastures of music, won't permit him to exercise this branch of his art; they say they would miss him, and so they succeed in keeping him within the sparsely populated fold of successful singer-teachers. Of course, he occasionally chaffs and we suspect that Mrs. Yeatman Griffith shares this restlessness once in a while, for she also is an artist, as a teacher must be. Before the couple made the discovery which signalled studio seclusion they had a glorious career on the open road. They charmed audiences with their duet recitals, (now almost a forgotten institution except for one other distinctive couple), with the Missus as pianist and mezzo-soprano and her undiscovered mate as baritone.

The Yeatman Griffiths found success flensing here and abroad, but soon fate, operating through the larynxes of several young singers, cancelled their tour and piloted them into a friendly and comfortable harbor. In brief, Mr. Griffith was discovered as a teacher; he did some acrobatic feats for certain pupils and these grateful ones quickly spread the glad tidings.

"There was only one choice," as Mr. Griffith observed; "it was simply a question of remaining an active singer or settling down as a teacher. One can't do both successfully, so I came to a decision with Mrs. Griffith—and we are still teaching."

In England and Italy

The Griffiths had their studio in London as a matter of course. American pupils flocked to the Griffith studio, likewise English, French, Italian, Spanish (see geography for remainder) aspirants for the concert, opera and oratorio. The couple sought a year's rest in Italy, but the rest turned into twelve months of intensive study in the Italian opera houses, besides their teaching work. Florence Macbeth accompanied them on this journey as a repertoire student. The Griffiths encountered many vocal students in Italy and observed at close quarters that not all of these young singers fared well on the Italian highways.

"Of the number we met at that time in Italy how many have succeeded only partly with their ambitions?" remarked Mrs. Griffith. They agreed, however, that Europe would always attract the young singer until the happy day of American opera.

"The difficulty seems to be our ambition for what we term the 'grand scale'," continued Mr. Griffith; "we Americans



Yeatman Griffith, the Prominent Vocal Authority, and Mrs. Griffith, Mezzo-Soprano and Pianist, Who Is His Assistant

are not contented to commence modestly with our operatic enterprises; we at once strive to rival the Metropolitan and Chicago organizations. We simply need a number of small opera companies, call them third or fourth class companies if you will, but organizations of this size could accomplish wonders for music." However, the business control must remain in American hands, he added. One of the suggestions arising from the discussion was the proposal that our Government levy a tax on some musical enterprises after the war to maintain Federal Music—for example, subsidized opera companies.

Their Dramatic Ideas

For a number of years the Yeatman Griffiths have been cherishing certain ideas of operatic training and a week or two ago they finally realized their ambition. They have secured the services of Jacques Cointi and under his direction classes are being formed for training in operatic routine, dramatic action and stage deportment. These classes are scheduled on a stage in a hall convenient to the studios at 318 West Eighty-second Street.

We are rather timid at the prospects of losing another vocal controversy in these limited columns, so we shall not discuss "methods." That is, beyond remarking that Yeatman Griffith does not believe in "registers" of the voice nor in "tone placement." To name the prominent singers trained by the Griffiths would be like reciting an artists' directory—and all without "registers"! Mr. Griffith pointed out that the principal

reason for all the confusion of terms in vocal training arises from the fact that the singing instrument is invisible and, therefore, subject to all the mystery which is usually attached to the unseen. And the instrument, the larynx is not even stationary; like a certain famous accessory of cleanliness, it floats.

We have mentioned that the Yeatman Griffiths have reaped honors as artists and teachers. But the greatest personal satisfaction experienced by Mr. Griffith and, of course, this includes his mate, was the tribute to his pedagogic prowess when the war broke out: A whole caravan of singers followed Mr. Griffith from London to New York, thereby making him a sort of modern Pied Piper of Hamelin. A. H.

The second subscription concert of the Flonzaley Quartet will be given in Aeolian Hall on Tuesday evening, Jan. 22.

SYMPHONY CONCERTS IN BUENOS AIRES

Maurice Geeraert Conducts
Orchestra of Fifty in
Five Programs

BUENOS AIRES, Nov. 15.—A series of five symphonic concerts have been recently given at the Colon, on Oct. 18, 23, 28, 31 and Nov. 4. The orchestra of fifty performers was conducted by the Belgian pianist, Maurice Geeraert.

A large number of works by composers of the new French school, which is very popular here, were given, and a few numbers by the old masters.

Among the most popular numbers were "Le Coq d'Or," Rimsky-Korsakoff, Symphony Op. 20; Chanson, "Ma Mère L'Oye,"—Ravel, which were given for the first time in this country and were repeated. The Dances from Prince Igor—Borodine and the "Idyll" from Wagner's "Siegfried" were also popular and were played twice.

The native composers were represented by A. Williams, whose first Argentine Suite was given.

The orchestra was distinctly faulty, their weakness being clearly demonstrated in their playing of Beethoven's Seventh Symphony in A, in which the musical conception was poor and the balance faulty.

This symphony orchestra represents the best the country can assemble at the present time. The soloists in each concert were:

Amelia Cocq Weingand, pianist, who played the Schumann Concerto in A Minor accurately, but without color or feeling, and Florence Mora, who played the violin solo in Bach's Concerto in G with moderate ability.

An artist of different status was Armand Crabbé, the baritone, who is well-known in New York and is extremely popular here in the Colon opera season. He has a fine, resonant voice of great power. He scored a big success, especially for his singing of "Les Roses" and "Invocation" from Berlioz's "Faust."

Marcel Journet, baritone, who is well-known to the New York public and is also very popular here, was also heard. On this occasion his voice was not at its best, as he forced up his lower register. His best number was the Aria of Don Carlos, Verdi, which called forth great applause.

In the final concert the piano part of D'Indy's First Symphony was played by Rafael Gonzalez, a native, satisfactorily. The attendance was fairly good, and there seems to be a big field for a fine symphony orchestra and conductor here. DOUGLAS STANLEY.

Marcia van Dresser Lends Services to Patriotic Song Committee

Marcia Van Dresser, soprano, again volunteered her services when she appeared at Greenwich House recently for the benefit of the Patriotic Song Committee. A meeting preceded the concert, at which several prominent men spoke on the present war conditions and the necessity of music in all its branches as a recreation and solace for our soldiers. Miss Van Dresser sang groups of songs in English, French and Italian.

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